

# THE ATHENÆUM

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No. 1773.

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## NOTICE.

The price of THE ATHENÆUM from October 5 is THREEPENCE.

Thirty years ago, when THE ATHENÆUM came into the hands of its present Proprietors, its price was Eightpence, and its contents, with advertisements, forty-eight columns. Convinced that the circulation of Literary Journals was restricted by high price and that every advantage offered to the public would bring increase of circulation and authority, the Proprietors reduced the price one-half to Fourpence. The experiment succeeded, and cheap Literary Journals became the rule.

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The Proprietors, taking advantage of the abolition of the Paper Duty, therefore resolved that the price of THE ATHENÆUM should from October 5 be THREEPENCE.

**JURISPRUDENCE.—UNIVERSITY COLLEGE, LONDON.**—Professor SHARPE, LL.D. Barrister-at-Law, will COMMENCE his COURSE on MONDAY, October 22, at 7 o'clock P.M. The Professor will deliver Two Courses of Lectures. The First Course, of about Eight Lectures, 'On the Definition and Sources of Jurisprudence and Principles of Legislation, and their Application to the Law relative to Persons and Property.' The Second Course, of about Eight Lectures, commencing on January 27, 1862, 'On the Doctrines of Jurisprudence and Principles of Legislation in relation to Civil and Criminal Law, and the Law of Evidence.' The Lectures will be on Mondays, from 7 to 8 P.M. Payment, including College Fee, 4s.; on payment of 5s. College Fee in addition, the Course is open to Gentlemen who are not attending other Classes in the College.

The following College Scholarships, Prizes, and Distinctions are conferred on the subjects of this Course:—  
1st. A Joseph Hume Scholarship in Jurisprudence of 200 l. a year, tenable for three years, will be awarded in December, 1861. This Scholarship is awarded every third year.

2nd. A Prize of Books and Certificates of Honor at the Examination of the Members of this Class at the close of the Session.  
3rd. A Scholarship of 50 l. per annum, tenable for three years, is given by the University of London, at the Annual Examination for the Degree of LL.B., to the Candidate who distinguishes himself the most in the Principles of Legislation.

Special Classes will be formed for Candidates for the Civil Service of India. Application to be made at the Office of the College.

EDWARD SPENCER BEESLY, A.M., Dean of the Faculty of Arts and Laws.  
CHAS. C. ATKINSON, Secretary to the Council.  
October, 1861.

**CIVIL SERVICE OF INDIA.—UNIVERSITY COLLEGE, LONDON.**—Classes on the Subjects of the further Examination for selected Candidates:—Sanskrit, Professor Goldstick, Ph.D.; Arabic, Professor Rieu; Persian, Professor Rieu; Hindustani, Professor Abdoolah; Bengali, Professor Tagore; Gujarati, Professor Navroji; Hindu Law, Professor Tagore; Jurisprudence, Professor Sharpe, LL.D.; Political Economy, Professor Waley, M.A. There is also a Class of Chinese, Professor Chee-Yui-Tang.

Prospectuses may be had at the Office of the College.  
EDWARD SPENCER BEESLY, A.M., Dean of the Faculty of Arts and Laws.  
CHAS. C. ATKINSON, Secretary to the Council.  
October 16, 1861.

**KING'S COLLEGE.—ELEMENTARY BOTANY AND VEGETABLE FOOD SUBSTANCES.**—Professor BENTLEY will COMMENCE a COURSE of LECTURES on the above subjects on MONDAY EVENING, October 21, at Eight o'clock. The Minute Structure of Plants will be demonstrated to the Class by means of portable Microscopes.  
A Prospectus may be obtained from J. W. CROSBY, Esq., King's College, London.

R. W. JELF, D.D., Principal.

**UNIVERSITY OF EDINBURGH.—CHEMICAL LABORATORY.**

The LABORATORY will be opened for the Winter Session on MONDAY, 4th of November. The instruction is under the immediate superintendence of the Professor of Chemistry, Dr. LYON PLAYFAIR, F.R.S., assisted by Mr. DITMAR and Mr. WANKLYN, F.R.S.E.  
The LECTURES commence on TUESDAY, 5th of November.  
The HOPE FELLOWSHIP, of 500 l. in value, is open for competition to Laboratory Students.

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The earliest printed *Encyclopædia* of this kind was perhaps the famous "myrrour of the worlde," which Caxton translated from the French and printed in 1480. The original Latin is of the thirteenth century, or earlier. This is a collection of very short treatises. In or shortly after 1496 appeared the 'Margarita Philosophica' of Gregory Reisch, the same, we must suppose, who was confessor to the Emperor Maximilian. This is again a collection of treatises, of much more pretension: and the estimation formed of it is proved by the number of editions which it went through. In 1531, appeared the little collection of *works* of Ringelberg, which is truly called an *Encyclopædia* by Morhof, though the thumbs and fingers of the two hands will meet over the length of its one volume. There are more small collections; but we pass on to the first work to which the name of *Encyclopædia* is given. This is the ponderous 'Scientiarum Omnium Encyclopædia' of Alsted, in four folio volumes, commonly bound in two; published in 1629 and again in 1649: the true parent of all the *Encyclopædias*, or collections of treatises, or works in which that character predominates. The first great dictionary may perhaps be taken to be Hofman's 'Lexicon Universale' (1677); but Chambers's (so called) Dictionary (1728) has a better claim. And we support our proposed nomenclature by observing that Alsted accidentally called his work *Encyclopædia*, and Chambers simply *Cyclopædia*.

We shall make one little extract from the "myrrour," and one from Ringelberg. Caxton's author makes a singular remark for his time; and one well worthy of attention. The grammar rules of a language, he says, must have been invented by foreigners: "And whan any suche tonge was perfytyl had and usyd amonge any people, than other people not used to the same tonge caused rulyes to be made wherby they myght lerne the same tonge . . . and suche rulyes be called the gramer of that tonge." Ringelberg says that if the right nostril bleed, the little finger of the right hand should be

crooked, and squeezed with great force; and the same for the left.

We pass on to the *Encyclopédie*, commenced in 1751; the work which has, in many minds, connected the word *encyclopædist* with that of *infidel*. Readers of our day are surprised when they look into this work, and wonder what has become of all the irreligion. The truth is, that the work—though denounced *ab ovo* on account of the character of its supporters—was neither adapted, nor intended, to excite any particular remark on the subject: no work of which D'Alembert was co-editor would have been started on any such plan. For, first, he was a real sceptic: that is, doubtful, with a mind not made up. Next, he valued his quiet more than anything: and would as soon have gone to sleep over a hornet's nest as have contemplated a systematic attack upon either religion or government. As to Diderot—of whose varied career of thought it is difficult to fix the character of any one moment, but who is very frequently taken among us for a pure atheist—we will quote one sentence from the article 'Encyclopédie,' which he wrote himself:—"Dans le moral, il n'y a que Dieu qui doit servir de modèle à l'homme; dans les arts, que la nature."

A great many readers in our country have but a very hazy idea of the difference between the political *Encyclopædia*, as we may call it, and the *Encyclopédie Méthodique*, which we always take to be meant—whether rightly or not we cannot tell—when we hear of the "great French *Encyclopædia*." This work, which takes much from its predecessor, professing to correct it, was begun in 1792, and finished in 1832. There are 166 volumes of text, and 6,439 plates, which are sometimes incorporated with the text, sometimes make about 40 more volumes. This is still the monster production of the kind; though probably the German *Cyclopædia* of Ersch and Gruber, which was begun in 1818, and is still in progress, will beat it in size. The great French work is a collection of dictionaries; it consists of *Cyclopædias* of all the separate branches of knowledge. It is not a work, but a collection of works: one or another department is to be bought from time to time; but we never heard of a complete set for sale in one lot. As ships grow longer and longer, the question arises what limit there is to the length. One answer is, that it will never do to try such a length that the stern will be rotten before the prow is finished. This wholesome rule has not been attended to in the matter before us; the earlier parts of the great French work were antiquated before the whole was completed: something of the kind will happen to that of Ersch and Gruber.

The production of a great dictionary of either of the kinds is far from an easy task. There is one way of managing the *Encyclopædia* which has been largely resorted to; indeed, we may say that no such work has been free from it. This plan is to throw all the attention upon the great treatises, and to resort to paste and scissors, or some process of equally easy character, for the smaller articles. However it may be done, it has been the rule that the *Encyclopædia* of treatises should have its supplemental Dictionary of a very incomplete character. It is true that the treatises are intended to do a good deal; and that the Index, if it be good, knits the treatises and the dictionary into one whole of reference. Still there are two stools, and between them a great deal will fall to the ground. The dictionary portion of the *Britannica* is not to be compared with its treatises; the part called *Miscellaneous* and *Lexicographical* in the *Metropolitana* is a great

failure. The defect is incompleteness. The biographical portion, for example, of the *Britannica* is very defective: of many names of note in literature and science, which become known to the reader from the treatises, there is no account whatever in the dictionary. So that the reader who has learnt the results of a life in astronomy, for example, must go to some other work to know when that life began and ended. This defect has run through all the editions; it is in the casting of the work. The reader must learn to take the results at their true value, which is not small. He must accustom himself to regard the *Britannica* as a splendid body of treatises on all that can be called heads of knowledge, both greater and smaller; with help from the accompanying dictionary, but not of the most complete character. Practically, we believe, this defect cannot be avoided: two plans of essentially different structure cannot be associated on the condition of each or either being allowed to abbreviate the other.

The defect of all others which it is most difficult to avoid is inequality of performance. Take any dictionary you please, of any kind which requires the association of a number of contributors, and this defect must result. We do not merely mean that some will do their work better than others; this of course: we mean that there will be structural differences of execution, affecting the relative extent of the different parts of the whole, as well as every other point by which a work can be judged. A wise editor will not attempt any strong measures of correction: he will remember that if some portions be below the rest, which is a disadvantage, it follows that some portions must be above the rest, which is an advantage. The only practical level, if level there must be, is that of mediocrity, if not of absolute worthlessness: any attempt to secure equality of strength will result in equality of weakness. Efficient development may be cut down into meagre brevity, and in this way only can apparent equality of plan be secured throughout. It is far preferable to count upon differences of execution, and to proceed upon the acknowledged expectation that the prominent merits of the work will be settled by the accidental character of the contributors; it being held impossible that any editorial efforts can secure a uniform standard of goodness. Wherever the greatest power is found, it should be suffered to produce its natural effect. There are, indeed, critics who think that the merit of a book, like the strength of a chain, is that of its weakest part: but there are others who know that the parallel does not hold, and who will remember that the union of many writers must show exaggeration of the inequalities which almost always exist in the production of one person. The true plan is to foster all the good that can be got, and to give development in the directions in which most resources are found: a *Cyclopædia*, like a plant, should grow towards the light.

The *Penny Cyclopædia* had its share of this kind of defect or excellence, according to the way in which the measure is taken. The circumstance is not so much noticed as might be expected, and this because many a person is in the habit of using such a dictionary chiefly with relation to one subject, his own; and more still want it for the pure dictionary purpose, which does not go much beyond the meaning of the word. But the person of full and varied reference feels the differences; and criticism makes capital of them. The Useful Knowledge Society was always odious to the organs of religious bigotry; and one of them,

adverting to the fact that geography was treated with great ability, and most unusual fullness, in the Penny Cyclopædia, announced it by making it the sole merit of the work that, with sufficient addition, it would make a tolerably good gazetteer.

Some of our readers may still have hanging about them the feelings derived from this old repugnance of a class to all that did not associate direct doctrinal teaching of religion with every attempt to communicate knowledge. We will take one more instance, by way of pointing out the extent to which stupidity can go. If there be an astronomical fact of the telescopic character which, next after Saturn's ring and Jupiter's satellites, was known to all the world, it was the existence of multitudes of double stars, treble stars, &c. A respectable quarterly of the theological cast, which in mercy we refrain from naming, was ignorant of this common knowledge,—imagined that the mention of such systems was a blunder of one of the writers in the Penny Cyclopædia, and lashed the presumed ignorance of the statement in the following words, delivered in April, 1837:—

"We have forgotten the name of that Sidrophel who lately discovered that the fixed stars were not single stars, but appear in the heavens like soles at Billingsgate, in pairs; while a second astronomer, under the influence of that competition in trade which the political economists tell us is so advantageous to the public, professes to show us, through his superior telescope, that the apparently single stars are really three. Before such wondrous mandarins of science, how continually must *homunculi* like ourselves keep in the background, lest we come between the wind and their nobility."

Certainly these little men ought to have kept in the background; but they did not: and the growing reputation of the work which they assailed has chronicled them in literary history; grubs in amber.

This important matter of inequality, which has led us so far, is one to which the Encyclopædia is as subject as the Cyclopædia; but it is not so easily recognized as a fault. We receive the first book as mainly a collection of treatises: we know their authors, and we treat them as individuals. We see, for instance, the names of two leading writers on Optics, Brewster and Herschel. It would not at all surprise us if either of these writers should be found criticizing the other by name, even though the very view opposed should be contained in the same Encyclopædia with the criticism. And in like manner, we should hold it no wonder if we found some third writer not comparable to either of those we have named. It is not so in the Cyclopædia; here we do not know the author, except by inference from a list of which we never think while consulting the work. We do not dissent from this or that author: we blame the book.

The Encyclopædia Britannica is an old friend. Though it holds a proud place in our present literature, yet the time was when it stood by itself, more complete and more clear than anything which was to be found elsewhere. There must be studious men alive in plenty who remember, when they were studious boys, what a literary luxury it was to pass a few days in the house of a friend who had a copy of this work. The present edition is a worthy successor of those which went before. The last three editions, terminating in 1824, 1842, and 1861, seem to show that a lunar cycle cannot pass without an amended and augmented edition. Detailed criticism is out of the question; but we may notice the effective continuance of the plan of giving general historical dissertations on the progress of knowledge. Of some of these dissertations we have

had to take separate notice; and all will be referred to in our ordinary treatment of current literature.

The literary excellence of these two extensive undertakings is of the same high character. To many this will need justification: they will not easily concede to the cheap and recent work a right to stand on the same shelf with the old and tried magazine, newly replenished with the best of everything. Those who are cognizant by use of the kind of material which fills the Penny Cyclopædia will need no further evidence: to others we shall quote a very remarkable, and certainly very complete testimony. The 'Cyclopædia of the Physical Sciences,' published by Dr. Nichol in 1857 (noticed by us, April 4), is one of the most original of our special dictionaries. The following is an extract from the editor's preface:—

"When I assented to Mr. Griffin's proposal that I should edit such a Cyclopædia, I had it in my mind that I might make the *scissors* eminently effective. Alas! on narrowly examining our best Cyclopædias, I found that the scissors had become blunted through too frequent and vigorous use. One great exception exists: viz. the Penny Cyclopædia of Charles Knight. The cheapest and the least pretending, it is really the most philosophical of our scientific dictionaries. It is not made up of a series of treatises, some good and many indifferent, but is a thorough Dictionary, well proportioned and generally written by the best men of the time. The more closely it is examined, the more deeply will our obligations be felt to the intelligence and conscientiousness of its projector and editor."

After Dr. Nichol's candid and amusing announcement of his scissorial purpose, it is but fair to state that nothing of the kind was ultimately carried into effect, even upon the work in which he found so much to praise. We quote this testimony because it is of a peculiar kind.

The success of the Penny Magazine led Mr. Charles Knight, in 1832, to propose to the Useful Knowledge Society a Cyclopædia in weekly penny numbers. These two works stamp the name of the projector on the literature of our day in very legible characters. Eight volumes of 480 pages each were contemplated; and Mr. Long and Mr. Knight were to take the joint management. The plan embraced a popular account of Art and Science, with very brief biographical and geographical information. The early numbers of the work had some of the Penny Magazine character: no one can look at the pictures of the Abbot and Abbess in their robes without seeing this. By the time the second volume was completed, it was clearly seen that the plan was working out its own extension: a great development of design was submitted to, and Mr. Long became sole editor. Contributors could not be found to make articles of the requisite power in the assigned space. One of them told us that when he heard of the eight volumes, happening to want a shelf to be near at hand for containing the work as it went on, he ordered it to be made to hold twenty-five volumes easily. But the inexorable logic of facts beat him after all: for the complete work contained twenty-six volumes, and two thick volumes of Supplement.

The penny issue was brought to an end by the state of the law, which required, in 1833, that the first and last page of everything sold separately should contain the name and address of the printer. The penny numbers contained this imprint on the fold of the outer leaf: and *qui tam* informations were laid against the agents in various towns. It became necessary to call in the stock; and the penny issue was abandoned. Monthly parts were substituted, which varied in bulk, as the demands of the plan became more urgent, and in price from one

sixpence to three. The second volume of Supplement appeared in 1846, and during the fourteen years of issue no one monthly part was ever behind its time. This result is mainly due to the peculiar qualities of Mr. Long, who unites the talents of the scholar and the editor in a degree which is altogether unusual. If any one should imagine that a mixed mass of contributors is a punctual piece of machinery, let him take to editing upon that hypothesis, and he shall see what he shall see and learn what he shall learn.

The English contains about ten per cent. more matter than the Penny Cyclopædia and its Supplements; including the third supplementary volume of 1848, which we now mention for the first time. The literary work of the two editions cost within 500*l.* of 50,000*l.*: that of the two editions of the Britannica cost 41,000*l.* But then it is to be remembered that the Britannica had matter to begin upon, which had been paid for in the former editions. Roughly speaking, it is probable that the authorship of a page of the same size would have cost nearly the same in one as in the other.

The longest articles in the Penny Cyclopædia were 'Rome' in 98 columns and 'Yorkshire' in 86 columns. The only article which can be called a treatise is the Astronomer Royal's 'Gravitation,' founded on the method of Newton in the eleventh section, but carried to a much greater extent. In the English Cyclopædia, the longest article of geography is 'Asia,' in 45 columns. In natural history the antelopes demand 36 columns. In biography, 'Wellington' uses up 42 columns, and his great military opponent 41 columns. In the division of Arts and Sciences, which includes much of a social and commercial character, the length of articles often depends upon the state of the times with regard to the subject. Our readers would not hit the longest article of this department in twenty guesses: it is 'Deaf and Dumb' in 60 columns. As other specimens, we may cite Astronomy, 19; Banking, 36; Blind, 24; British Museum, 35; Cotton, 27; Drama, 26; Gravitation, 50; Libraries, 50; Painting, 34; Railways, 18; Sculpture, 36; Steam, &c., 37; Table, 40; Telegraph, 30; Welsh language and literature, 39; Wool, 21. These are the long articles of special subdivisions: the words under which the Encyclopædia gives treatises are not so prominent. As in Algebra, 10; Chemistry, 12; Geometry, 8; Logic, 14; Mathematics, 5; Music, 9. But the difference between the collection of treatises and the dictionary may be illustrated thus:—though 'Mathematics' have only five columns, 'Mathematics, recent terminology of,' has eight; and this article we believe to be by Mr. Cayley, who certainly ought to know his subject, being himself a large manufacturer of the new terms which he explains. Again, though 'Music' *in genere*, as the schoolmen said, has only nine columns, 'Temperament and Tuning' has eight, and 'Chord' alone has two. And so on.

In a dictionary of this kind it is difficult to make a total clearance of *personality*: by which we mean that exhibition of peculiar opinion which is offensive to taste when it is shifted from the individual on the corporate book. The treatise of the known author may, as we have said, carry that author's controversies on its own shoulders; and even his crotchets, if we may use such a word. But the dictionary should not put itself into antagonism with general feeling, nor even with the feelings of classes. We refer particularly to the ordinary and editorial teaching of the article. If, indeed, the writer, being at issue with mankind, should confess the difference, and give abstract of his full grounds, the case is altered: the editor



then, as it were, admits a correspondent to a statement of his own individual views. The dictionary portion of the Britannica is quite clear of any lapses on this point, so far as we know: the treatises and dissertations rest upon their authors. The Penny Cyclopædia was all but clear: and great need was there that it should have been so. The Useful Knowledge Society, starting on the principle of perfect neutrality in politics and religion, was obliged to keep strict watch against the entrance of all attempt even to look over the hedge. There were two—we believe only two—instances of what we have called personality. The first was in the article 'Bunyan.' It is worth while to extract all that is said—in an article of thirty lines—about a writer who is all but universally held to be the greatest master of allegory that ever wrote:—

"His works were collected in two volumes folio, 1736-7; among them 'The Pilgrim's Progress' has attained the greatest notoriety. If a judgment is to be formed of the merits of a book by the number of times it has been reprinted, and the many languages into which it has been translated, no production in English literature is superior to this coarse allegory. On a composition which has been extolled by Dr. Johnson, and which in our own times has received a very high critical opinion in its favour [probably Southey], it is hazardous to venture a disapproval, and we, perhaps, speak the opinion of a small minority when we confess that to us it appears to be mean, jejune and wearisome."

—If the unfortunate critic who thus individualized himself had been a sedulous reader of Bunyan, his power over English would not have been so *jeune* as to have needed that fearful word. This little bit of criticism excited much amusement at the time of its publication: but it was so thoroughly exceptional and individual that it was seldom or never charged on the book. The second instance occurred in the article 'Socinians.' It had been arranged that the head-words of Christian sects should be intrusted to members of the sects themselves, on the understanding that the articles should simply set forth the accounts which the sects themselves give of their own doctrines. Thus the article on the Roman Church was written by Dr. Wiseman. But the Unitarians were not allowed to come within the rule: as in other quarters, they were treated as the gypsies of Christianity. Under the head 'Socinians'—a name repudiated by themselves—an opponent was allowed not merely to state their alleged doctrines in his own way, but to apply strong terms, such as "audacious unfairness," to some of their doings. The protests which were made against this invasion of the understanding produced, in due time, the article 'Unitarians,' written by one of that persuasion. We need not say that these errors have been amended in the English Cyclopædia: and our chief purpose in mentioning them is to remark that this is all we can find on the points in question against twenty-eight large volumes produced by an editor whose task was monthly, and whose issue was never delayed a single hour. How much was arrested before publication none but himself can say. We have not alluded to one or two remonstrances on questions of absolute fact, which are beside the present purpose.

Both kinds of encyclopædic works have been fashioned upon predecessors, from the very earliest which had a predecessor to be founded upon; and the undertakings before us will be themselves the ancestors of a line of successors. Those who write in such collections should be careful what they say, for no one can tell how long a misstatement may live. On this point we will give the history of a pair of epithets. When the historian De Thou

died, and left the splendid library which was catalogued by Bouillaud and the brothers Dupuis (Bullialdus and Puteanus), there was a manuscript of De Thou's friend Vieta, the *Harmonicon Cæleste*, of which it is on record under Bouillaud's hand that he himself lent it to Cosmo de' Medici, to which must be added that M. Libri found it in the Magliabechi Library at Florence in our own day. Bouillaud, it seems, entirely forgot what he had done. Something, probably, that Peter Dupuis said to Bouillaud, while they were at work on the catalogue, remained on his memory, and was published by him in 1645, long after; to the effect that Dupuis lent the manuscript to Mersenne, from whom it was procured by some intending plagiarist, who would not give it back. This was repeated by Sherburne, in 1675, who speaks of the work, which "being communicated to Mersennus was, by some perfidious acquaintance of that honest-minded person, surreptitiously taken from him, and irrecoverably lost or suppressed, to the unspeakable detriment of the lettered world." Now let the reader look through the dictionaries of the last century and the present, scientific or general, at the article 'Vieta,' and he will be amused with the constant recurrence of "honest-minded" Mersenne, and his "surreptitious" acquaintance. We cannot have seen less than thirty copies of these epithets.

*The Roll of the Royal College of Physicians of London; compiled from the Annals of the College and from other Authentic Sources.* By William Munk, M.D., Fellow of the College. Vol. II, 1701 to 1800. (Longman & Co.)

HAVING in this second volume brought the publication of the Roll of the College of Physicians down to the close of the last century, the learned librarian of the Pall Mall Alma Mater terminates labours which have made a valuable contribution to biographic literature. To speak of contemporary physicians would be a difficult and ungraceful task for one who, besides being himself of "the faculty," occupies the official position of custodian of their archives. Dr. Munk, therefore, after placing before the public the succession of his learned fraternity from the times of Linacre to the days of Halford, does well to pause. It is only to be hoped that in 1961 the Physicians of the London College will have as high a place in public respect as that which they at present enjoy, and will also have a librarian able to continue the publication of "their roll," from 1800 A.D. to 1900 A.D., with the same care and learning which Dr. Munk has displayed in editing the prior annals.

Sir Hans Sloane, in a certain sense the Founder of the British Museum—the worthy man and dull poet, Sir Richard Blackmore—Sir Samuel Garth, the epicurean philosopher and wit—Radcliffe, the unlettered patron of letters—and Gibbons, the creator of mahogany dining-tables,—were the medical celebrities closing the roll of the seventeenth-century physicians, i.e., the physicians whose names were entered on the college books, and who began to practise before the year 1701. A perusal of the present volume brings before the reader Woodward, the story of whose duel with Mead has been maliciously preserved to us by Ward, in his engraved frontispiece to his 'History of the Gresham Professors,'—Dr. James Yonge, the navy-surgeon in Charles the Second's time,—Addenbrooke, the founder of Addenbrooke's Hospital in Cambridge,—Arbuthnot, the beloved of Pope and Swift,—Mead, whose museum and magnificent hospitality in Ormond Street

were important features of London life in the earlier half of the eighteenth century,—Bishop Atterbury's Jacobite physician, Freind, the author of 'The History of Physick from the Time of Galen to the Beginning of the Sixteenth Century,' whose tomb may be found in Westminster Abbey,—Sir Edward Hulse, the lover of fees,—Jurin, the mathematician,—Stukeley, the antiquarian, whose proficiency in Druidical history earned for him amongst his friends the name of "the Archdruid," and who inscribed over the door of his house in Kentish Town,

*Me dulcis saturat quies,  
Obscuro positus loco,  
Leni perfruat otio,  
Chyndonax Druida.*

Dover, the inventor of the combination of opium and ipecacuanha known as "Dover's Powder," who began life as a buccaneer, and ended it as a London physician,—Messenger Monsey, the benevolent misanthrope and valued friend of Sir Robert Walpole,—Dr. Meyer Low Schomburg, the unscrupulous practitioner who raised himself to notoriety and lucrative practice by entertaining at "a great dinner" once a week all the young surgeons of London,—Isaac Schomburg, son of the foregoing, memorable for his contest with the College of Physicians,—Dr. William Chambers, of Hull, whose custom it was to return to his patients a part of whatever fees they gave him,—Sir William Browne, the eccentric,—the not less eccentric Dr. Batty, lashed by Moses Mendez, Paul Whitehead, and Dr. Schomburg, in 'The Battiad,'—the gentle Quaker, Fothergill, indebted to his connexion with "the Friends" for his professional income of 7,000*l.* a year, and his noble garden at Upton, near Stratford, in Essex,—the venerable Heberden,—Aken-side, the poet,—Brocklesby, the friend of Dr. Johnson and the benefactor of Burke,—Dr. William Hunter,—Dr. Addington, the favourite physician of George the Third, and father of Lord Sidmouth,—"well-dressed" Henry Revell Reynolds, the last of the "silk-coated" physicians,—Dr. Warren, who from the time of the Regency till his death in Dover Street, on the 22nd of June, 1797, made 9,000*l.* per annum,—Dr. Daniel Bridges, the inventor of the Hull spermaceti candles, which at one time illuminated nearly every drawing-room in the kingdom,—the humane physician, and worldly Quaker, John Coakley Lettson,—the half-insane Sir Richard Jebb, who told an invalid lady that "she must have a—vitiating appetite" because she didn't like boiled turnips,—John Aikin, the *littérateur* and brother of Mrs. Barbauld,—humorous Babington,—enlightened Baillie,—scholarly Halford,—and well-descended Latham.

Such are a few of the principal characters, amongst a crowd of minor celebrities and deservedly unknown persons, whose lives Dr. Munk has sketched soberly and justly, and in several instances with great felicity of description and illustration,—some of his best materials (now printed for the first time) being taken from such sources as Dr. John Alderson's 'MS. Sketches of some of his Contemporaries.'

The facts taken from Dr. Yonge's MS. Diary, preserved in the Plymouth Institution, give a picture of a naval surgeon's life two centuries since, which the present generation of medical officers in Her Majesty's service would do well to reflect upon whenever they are tempted to be over-sensitive on questions relating to their "rank." Dr. James Yonge, the son of a Plymouth surgeon, was born in that town on May 11th, 1646. In the early part of 1657, ere he had attained his eleventh year, he was apprenticed to Mr. Richmond, surgeon of the Constant Warwick, a ship of 31 guns and 100 men. In

May, 1661, he became surgeon's-assistant in Lord Sandwich's fleet, then lying at the Downs, being appointed to the Montague, 64 guns and 250 men. He was present at the bombardment of Algiers, and his MS. Diary painfully describes the menial duties he had to perform, and the sufferings he had to undergo, especially after the battle. "He went down to dress the wounded men, who were placed on heaps of clothes to make it soft for them." He had not only to dress wounds, but also to perform all the drudgery now appointed to nurses and surgery attendants. "To boil gruel, to make barley-water for the sufferers, to prepare fomentations and poultices, to wash and dry bandages and rollers, to make the hammocks, to shave and trim any one requiring it," were the duties, besides the ordinary business of the surgery, which the surgeon's-assistant of the Montague had to perform. Such was the position of the barber-surgeon on board ship two centuries since. The description, perhaps, does not, as far as words go, differ materially from Smollett's pictures of the experiences of naval surgeons and their mates a century later; but Dr. Yonge's account has greater force, as it professes to be a matter-of-fact statement of personal adventure, not intended for the eye of the general public, whereas Smollett, although his means of personal observation were similar, was a novelist, and as such might be supposed to heighten the effect of his satire with touches of exaggeration and caricature.

Of Dr. Munk's numerous portraits, that of Sir William Browne, famous in his day as author, doctor, wit, fool and fop, is perhaps finished up with the greatest care. The son of a Durham physician, Sir William took his art and medical degrees at Cambridge, becoming an undergraduate of Peterhouse in the year 1707. He was still at the University when, shortly after the death of John Moore, successively Bishop of Norwich and Ely, that prelate's library was bought by the King for 6,000*l.*, and presented to the University of Cambridge. Just at the time that this royal gift reached Cambridge, a regiment of Cavalry had been despatched to the sister University, to keep the Oxford Jacobites in order. Young William Browne commemorated the discernment displayed in His Majesty's care for his two "seats of learning" in the well-known epigram:—

The king to Oxford sent a troop of horse,  
For Tories own no argument but force;  
With equal skill, to Cambridge books he sent,  
For Whigs admit no force but argument.

—After taking his M.D. degree at Cambridge, Dr. Browne settled at Lynn, where he acquired a fine practice and amassed a considerable fortune, during a residence extending over thirty years. Whilst exercising his profession at Lynn, he obtained, through the influence of the Duke of Montague, the honour of knighthood from George the Second, and won for himself a high reputation for eccentricity. On the occasion of a pamphlet being written against him, he courageously nailed the scurrilous sheets to his door-post, so that all his dear friends might see them. On being knighted, it was the learned physician's humour to be styled "the honourable Sir William Browne." A respectable bookseller of Lynn, named Hollingbury (on presenting his bill to the knight, drawn out "Sir William Browne, debtor to Thomas Hollingbury"), was reproved for having omitted the epithet in his description of the debtor. "Mr. Hollingbury," said the physician, "you might have said 'the honourable Sir William Browne.'"—"I beg your pardon, Sir William," returned the bookseller, "but upon my word I did not know it was customary to prefix to the name of a knight the word honourable."—"As to that," replied the Knight, "it

may not be customary, but it would yet have been pleasing."

Having practised for thirty years in Lynn, where he achieved a reputation for gallantry as well as eccentricity, Sir William moved to London, and, enjoying the confidence of many patients, also made mirth for many laughers. Becoming President of the College in 1765 and 1766, he fought the battle of the Licentiates with an intemperance which ere long compelled him to beat an ignominious retreat:—

"The dispute with the Licentiates was then at its height; and Sir William Browne, a man of strong feelings, extraordinary garrulity, and utterly void of discretion, was wholly unfit at such a crisis to occupy the Presidential Chair. He was an energetic defender of the exclusive privileges of the English universities; and, in the contest between the College and Dr. Schomburgk, had unfortunately printed a pamphlet as ill-judged as it must have been offensive to the Licentiates. These circumstances brought him under the lash of Foote, in his 'Devil on Two Sticks.' Foote gave an inimitable representation of the Esculapian knight on the stage, with the precise counterpart of his wig and coat and odd figure, and glass stiffly applied to his eye. Sir William sent Foote a card, complimenting him upon having so happily represented him, but, as he had forgotten the *nuif*, he sent him his own. Whilst he filled the office of President, the Licentiates in a body forced their way into the College and even into the room where the Comitia was being held. Sir William maintained his composure, and at once dissolved the Comitia; but the affair left an abiding impression on him, and, dreading a defeat or some indignity, he determined to resign his office, not choosing, as he was wont to say, to stay to be beaten by the Licentiates. As another opportunity may not occur, I may here state that a second attempt was made the following year (1767) to break into the College, but the precaution had been taken of closing the iron gates which guarded the entrance from Warwick Lane. The assembled Licentiates offered a smith ten guineas and an indemnification of three hundred pounds to force the gates, but he refused."

The valedictory address of Sir William to the College, made on the occasion of his resigning the Presidency, is a curiosity worthy of perusal—but not of being extracted into our columns.

"As soon as he was out of office Sir William started on his visit to the springs. Whilst at Bath he paid a visit to Bishop Warburton at Prior Park. The learned prelate has drawn the following inimitable portrait of him in a letter to Dr. Hurd, dated 18th November, 1767:—"When you see Dr. Heberden, pray communicate to him an unexpected honour I have lately received. The other day, word was brought me from below that one Sir William Browne sent up his name, and would be glad to kiss my hand. I judged it to be the famous physician, whom I had never seen, nor had the honour to know. When I came down into the drawing-room, I was accosted by a little well-fed gentleman, with a large *nuif* in one hand, a small 'Horace' open in the other, and a spying-glass dangling in a black ribbon at his button. After the first salutation, he informed me that his visit was indeed to me, but principally and in the first place to Prior Park, which had so inviting a prospect from below; and he did not doubt but, on examination, it would sufficiently repay the trouble he had given himself of coming up to it on foot. We then took our chairs, and the first thing he did or said, was to propound a doubt to me concerning a passage in Horace, which all this time he had still open in his hand. Before I could answer, he gave me the solution of this long misunderstood passage, and in support of his explanation had the charity to repeat his own paraphrase of it in English verse, just come hot, as he said, from the brain. When this and chocolate were over, having seen all he wanted of me, he desired to see more of the seat, and particularly what he called the monument, by which I understood the Prior's Tower, with your inscription. Accordingly, I ordered a servant to attend

him thither, and when he had satisfied his curiosity, either to let him out from the park above into the downs, or from the garden below into the road. Which he chose I never asked, and so this honourable visit ended. Hereby you will understand that the design of all this was to be admired, and indeed he had my admiration to the full, but for nothing so much as for his being able at past eighty to perform this expedition on foot, in no good weather, and with all the alacrity of a boy both in body and mind." How long the knight continued on his travels I have no means of discovering. Ere long, however, he returned to Queen Square, and in a contest for some subordinate parochial office, carried on so warmly as to open taverns for men and coffee-house breakfasts for women, he exerted himself greatly, wondering, however, as he himself expressed it, that a man bred at two universities should be so little regarded. A parishioner, in reply to some such remark, answered, "That he had a calf that sucked two cows, and a prodigious great one it was." At the age of eighty, on St. Luke's day, 1771, he went to Batson's coffee-house, in his laced coat and band, and fringed white gloves, to show himself to Mr. Crosby, then Lord Mayor. A gentleman present observing that he looked very well, he replied 'he had neither wife nor debts.' Sir William Browne died at his house in Queen Square, Bloomsbury, 10th March, 1774, aged 82. His lady died 25th July, 1763, in her 64th year. His remains were interred at Hillington, co. Norfolk, and in the church is a handsome monument to his memory, with a long and pompous inscription, admitted in his will to have been the offspring of his own pen. The will, drawn up by himself, was a curiosity: it is singularly demonstrative of his character and oddities, but is not wanting in philanthropy. In the preamble he lashes orthodox and heterodox alike, and the Greek and Latin with which it was interlarded puzzled the people at Doctors' Commons. On his coffin, when in the grave, he desired might be deposited, 'in its leather case or coffin,' his pocket Elzevir Horace, 'comes vite vitæque dulcis et utilis,' he adds, 'worn out with and by me.' He disposed of his property judiciously and equitably, and left certain prize medals to be given yearly to Cambridge undergraduates."

The chief reflection which no intelligent reader of Dr. Munk's volumes will fail to indulge in, and which every earnest young student of medicine will not only make but use also as a means of intellectual guidance, is how little three centuries of physicians accomplished towards advancing the science and art of medicine. It has been said of an admired ex-Chancellor that he was a master of every subject except law. A similar criticism is provoked by a survey of the ripe scholars and pleasant "gentlemen of the world" who practised physic from the days of Lincæ down to the year 1800. They seem, collectively, to have been masters of every art except that by which they earned their living. They enriched our literature with poems, novels, dramas, histories, and treatises; in mathematics and many departments of natural science they were zealous and efficient labourers; but medicine they left as they found it, a farrago of the traditions of pedantry and the fanciful usages of empiricism. With the opening of the present century the new era in the history of medicine began, with its system of extended and fearless observation, minute inquiry, and careful induction. It is, however, not seldom that medical practitioners manifest a desire to exalt the dignity of their vocation by magnifying the character and attainments of their predecessors in past ages. Hippocrates and Celsus are no longer imposed as demi-gods on every lad who grinds potash with pestle and mortar; but one still too often finds in medical works a tendency on the part of professional writers to quote as authorities treatises, written in the ages of medical darkness, which have no title, save age, to any



kind of respect. Than such a course, none can be more unwise. The public are too well informed on the medical knowledge of the past to be affected by any appeal to ancient error; and physicians, both for their dignity and their pecuniary interest, act most wisely when they draw a line between the quackery and unob-servant empiricism of the eighteenth century and the scientific investigation of the nineteenth. The tomb of John Woodward, M.D., may be seen in Westminster Abbey, where he was interred in the year 1728. Few men of his time more deserved honourable sepulture than he. It was true that he was expelled the Royal Society for insulting Sir Hans Sloane,—Sir Isaac Newton, as chairman, saying that “in order to belong to that society, a man ought to be a good moral philosopher as well as a natural one.” But he was author of the ‘*Essay towards a Natural History of the Earth*,’ and enriched the University of Cambridge with the Woodwardian Museum, the formation of which collection the present Master of Trinity has justly designated one of the most remarkable occurrences in the progress of descriptive geology in England. What was the medical practice of this enlightened man of science? It consisted of “vomits and cathartics administered alternately, *de die in diem, till the rich man grows tired, or, being quite spent, is forced to give over*.” The memorable duel between this doctor and Mead grew out of a discussion on the propriety of administering cathartics in the secondary fever of small-pox. Such gentle remedial measures would subject a medical practitioner of the present day to conviction on a charge of manslaughter, and, under certain circumstances, of murder. Such was “old Physic.” “Young Medicine” had better repudiate all kinship with it.

*Memoirs of King Richard the Third and some of his Contemporaries; with an Historical Drama on the Battle of Bosworth.* By John Heneage Jesse. (Bentley.)

THESE are not the days in which even a peer would venture to declare, as was once done by the old Duke of Marlborough, that all he knew of the history of England was derived from Shakspeare. Yet even in these days it must be confessed that many of our earliest historical impressions are received from the poet, and that, beautiful and erroneous as they are, it is an exceedingly difficult matter to disturb them.

In no case is this unfounded impression stronger than in that of Richard the Third. The dramatic writer and the tragedian together have built up a sort of Frankenstein, which at once attracts and repels, and is the very opposite of truth and nature. On the stage, Richard is an impatient, shallow, sanguinary fool, a man not for whom the people would have thrown up their caps, but would have buffeted him with them. Our players represent him as a sort of vivacious, capricious, wild ass, given to kicking, and deafening the public ear with his discordant braying; whereas he was an astute, calm, dignified, self-possessed gentleman, unscrupulous in some things, but having the advantage of representing peace instead of anarchy, and of being endowed with qualities which rendered him acceptable to the Parliament, and made of him the dearly-beloved son of the Church. Man for man, he is infinitely more respectable, for he was a braver man than Henry the Seventh. As for the murder of the young Princes, even granting that they were murdered, and that Richard was the assassin, the deed was not worse than the useless murder of the young Earl of Warwick, by Henry. The sacrifice of the Princes, if they were sacrificed,

was at least a guarantee that the kingdom should not fall into anarchy. The murder of young Warwick was only profitable to Henry himself: he thereby accomplished the Spanish alliance, which cost the country so dearly.

It would be ill-natured satire to suggest that Mr. Jesse composed his “historical drama on the Battle of Bosworth” in order to correct the misrepresentations of Shakspeare; and nevertheless some such idea seems to have presented itself to him. At all events, in order to enable him to be the more exactly accurate in his play, he first wrote the ‘*Memoirs of King Richard the Third*,’ studying many authorities, yet leaving much unread or unused, so as to imbue himself with the spirit of the times. The process is curious, the more so as, after all, his drama on the Battle of Bosworth does not contain the character of Richard among the *dramatis persone*!

The ‘*Memoirs*’ then stand as Mr. Jesse’s preparatory exercises, before venturing on his self-imposed task as playwright. Having let the curtain fall upon the play, he is unwilling that the exercises should be lost. They accordingly stand a sort of preface of four hundred pages to a drama which reaches only a quarter of that extent.

In this preface the compiler goes very honestly to work. He states his authorities—Miss Strickland, Lingard, Sharon Turner, on whom he places great reliance, and so on upwards to earlier printed records. He thus fairly demonstrates that he has nothing novel to bring forward, and that he only collects from many scattered sources, and collects for the curious reader what that intelligent but lazy personage is unable, or is too indifferent, to collect for himself. The authorities, indeed, are easily accessible, and Mr. Jesse might have gone further with much advantage. How he came to overlook so graphic, amusing, and, in phrase, so audacious a chronicler as old John Trussler, we are at a loss to imagine. There is an air and savour of the stormy time all over the chronicle of Trussler, which deals with the York and Lancaster period only; an air and a savour altogether dispersed and lost by the latest of his cited authorities; than whom Trussler, with all his strong bias hilariously indulged, is, at least, not more one-sided.

To the original sources from which much that is new to the general public, though less so to the wary collector who prefers manuscripts to printed books, Mr. Jesse does not appear to have had access. These, however, are highly characteristic of King Richard. There are documents here in London, the first portion of which seems to have been written by a clerk or secretary. The scribe, however, failing perhaps to seize the meaning of his master, lays down the pen, and the remainder of the despatch is finished in Richard’s own bold and steady hand, and subscribed thereto is the signature of his name, boldly dashed forth, yet with such grace and correctness that kings and gentlemen generally of this day might take it for an example, which, after much practice, they would probably not equal.

In the documentary field Mr. Gairdner has been gleaming, while Mr. Jesse was diligently compiling his book from printed sources. Thus, the latter gentleman has lost a golden opportunity, which he handsomely recognizes in a postscript. The addition to previous information given by Mr. Gairdner in the volume published by the authority of the Master of the Rolls, and recently noticed by us, is all creditable to the character of Richard. Among his first acts after his accession and the establishing of his government in England, was, as his despatch to Lacy expresses it, “to show that

the King principally, afore other things, intendeth for the weal of this his land of Ireland.” Perhaps not even in the north of England was the Yorkist cause more zealously upheld than it was in Ireland. In Richard’s case, indeed, York was unseating York, but the people at large, without desiring the destruction of the nephews, hailed heartily the advent of a strong government in the person of the uncle. Richard’s father, bearing the same name, that Duke of York who represented the legal line of succession to the throne, and lost his life at Wakefield in endeavouring to establish it, had been one of the most popular, far-seeing, and able of the Lords Lieutenant of Ireland. Many an Irish nobleman, gentleman, and hardy follower of both went down with him at Wakefield. Richard’s appeal to Ireland was, therefore, most natural, and it was most seemly and becomingly made. He promises “good rule and politic guiding,” and he addresses himself to individuals in the name of the gallant father whom the Irish honoured. The Earl of Desmond is delicately reminded of “the manifold notable services and kindnesses done by the Earl’s father unto the famous prince, the Duke of York, the King’s father, at divers seasons of great necessity.” Another great man is reminded that he is “descended of the ancient blood and lineage of our ancestors of Ulster,” and his support is asked in the recalling of “the noble service that ye and your kinsmen, in the days past, have done unto the famous Prince, of noble memory, our father, whom Jesu rest!” When his own son was growing up from infancy to boyhood, Richard appointed the young Edward Lord Lieutenant of Ireland, and named Gerald Earl of Kildare, the young lieutenant’s deputy, on no other ground than that Kildare had administered the same office under the Duke of York “with noble courage, well and faithfully.”

We have already, in our notice of Mr. Gairdner’s volume, shown Richard’s gallant anxiety to procure good Burgundy for himself and his Queen. He was evidently not too much of a hero, nor too greatly pre-occupied to enter into details; witness the anxiety with which Desmond is enjoined to renounce “the wearing and usage of the Irish array,” and “to give and apply himself to use the manner of apparel for his person after the English guise.” Singular associations of acts, too, in the same person. The King, who is said to have slain his nephews, was laudably anxious for, and very successful in, the abolition of taxes; he was, night and day, vigilant for the safety of the Crown, and could find time to send an English bishop to Desmond, with “patterns of gowns, doublets, hose, bonnets,” and a choice assortment of hats, tippets, shirts and kerchiefs! These and other illustrations of character, of which much might have been made, Mr. Jesse has missed; and it is only in a postscript that he borrows the metrical portrait of Gloucester, given by us in a paragraph with modernized orthography, from Mr. Wright’s ‘*Political Ballads*’ of the period.

Mr. Jesse, then, having with great industry compiled from most of the published sources extant this ‘*Memoir of King Richard*,’ the book takes the form of a mass of evidence, which the reader has to digest. The compiler does occasionally assume the office of judge, and sums up testimony for or against his hero. But these pages are to us echoes of other speakers, and Mr. Jesse in this character advances nothing new.

The conclusion, as far as it may be drawn from the evidence now available, amounts to this,—that Richard was a very gallant and accomplished youth when he held the manor of Notting Hill and other forfeited property

of the De Veres; that there is not the slightest proof of his having stabbed the Lancastrian Prince Edward at Tewkesbury,—indeed, no proof that the young Prince was stabbed there at all, but much presumptive evidence that he fell in fair fight, while conducting himself like a fearless, stout-hearted, young English gentleman. The question of the usurpation rests where it did. Richard might have acted more unselfishly, but he rescued England from that faction of the Woodvilles which had but one great man in it, the Earl Anthony, and whose supremacy would have brought degradation and calamity upon the realm. It is Mr. Jesse's opinion, with regard to the alleged assassination of the young Princes, that, if the matter were handled by a coroner's jury, they would return a verdict of "wilful murder" against Richard. Of this, we entertain a large measure of doubt; or, if such a verdict went from a court of preparatory investigation, we cannot readily believe that it would be confirmed by a court of solemn trial. There is, indeed, little doubt of the fact, but there is just that amount of doubt which would entitle the accused to his acquittal in England, and to a verdict of "not proven" in Scotland. It is unnecessary to urge all that there is on record against him. It is heavy, and dark, and condemnatory enough, but it is, also, sufficiently familiar. On the other hand, there was no identification of body; and there was exactly that amount of extraordinary semblance of truth in Perkin Warbeck, of conviction of the identity of his person with one of the Princes, and of perfectly unaccountable conduct on the part of Henry the Seventh, if he could have proved Warbeck to be an impostor, the recognition of whom as a true man imperilled the Tudor himself. There is quite sufficient of all this to induce the charitable, at least, not to condemn without a reservation in the judgment.

But take it, as we fear it is rather than that we know it to be, that the princely boys were made away with according to the current story. In treating the question even in this light, it will be necessary to judge of all in accordance with the code of manners and customs then existing. Nothing then was held so cheap as life. In the Lancaster and York feud—a thorough family quarrel in its bitterness, its endurance and its recklessness—relatives were killed by relatives after every battle. No regard was had to kinship when the next-of-kin stood a captive adversary before the victor in the fight: the conquering Prince sent his chained cousins to the block, by dozens. The Plantagenets had no scruples about murdering their nearest connexions, when these lay in their way and impeded their advance. It is not necessary to recite their names; they will recur to all who read these lines. Mercy was not known; it, at least, was not required or not exercised in these extreme cases. When an illustrious personage saw a sacrifice was necessary, his first thought was, that some one else should be the victim. This does not tend to prove that the politically merciless to others was personally heartless to his own. Richard, who could hire another hand to murder his brother's children, would be faint at the sickness of his own; and he who could compass—if he did compass—the dear lives of the sons of Edward, went almost mad with grief when his own son, for whose sake he had done it all, gently died away, painless and happy, up in the old house at Middleham.

With later times came improved ideas. Henry the Seventh felt himself bound to find a reason for the killing of young Warwick, whose claims to the crown excited in him fear and disgust; but when Lady Arabella Stuart

was in the hands of James, who had similar fears and feelings with regard to that descendant of the daughter of Henry the Seventh, he only locked her up. But he did not escape imputation of poisoning her when she died: so recent were the times, or so fresh the memory of them, when such deeds were done on heirs presumptive. So, at a later period, James the Second killed his nephew, Monmouth, after admitting him to an audience, which was tantamount to pardon, for the King's shadow casts grace where it falls; but the law, at all events, justified James. More recently still, there was the case of Frederick, Prince of Wales, whom his mother and his sisters hated and loathed, for reasons that must have had very strong and terrible grounds. There was a question, it is said, about getting rid of this person so odious, at one time, to his own family. But the idea never went further, if this part of the story is to be believed at all, than in kidnapping and carrying him to the plantations, where he was to be concealed for life. The tradition of such acts, as to the possibility of their being committed, survived to a very late epoch. When the son of this Frederick became heir to the throne occupied by George the Second, a few people seriously believed, or affected to believe, that it would be well not to allow him to be too closely approached by his uncle, Cumberland. Now all such ideas have passed away. There are examples abroad where reigning sovereigns have killed their own sons. The Czar Peter would stand very uneasily at the Old Bailey if he could be tried there with respect to that little affair of his boy Alexis. Others, again, have, for the mere luxury of the thing, seized an unsuspecting prince, accused him of being a pretender, and murdered him outright, as Napoleon the First did in the person of the Duc d'Enghien, for whose bloody disposing of he found so ready a Tyrrell, a Deighton and a Forrest. Yet observe how ideas changed within a few years. The nephew of the same Napoleon invaded the kingdom of Louis-Philippe twice. The old king pardoned the first attempt, and placed the offender under mild restraint for the second; and by giving him life, afforded him his last and successfully-used opportunity to mount the throne and confiscate his predecessor's family property. It was to obviate such possible consequences that kings of old followed more rigorous courses, and found ready absolution if they only accomplished the course thoroughly.

*The Marquis de Villemer.* By George Sand. (Paris, Lévy.)

THIS is by no means Madame Dudevant's last novel; that lady having of late become as frequent, if not as fertile, in production as Mrs. Gore herself. We fancied that we had taken leave of her some three years ago, in 'Daniella'—so clearly was creative inaction visible in that extravagant Italian romance; but being the other day assured by a well-reasoned criticism in a French contemporary, that the novelist's talent had entered into an entirely new phase, of which this book was a signal example,—it became a duty to try again.—We have read 'The Marquis' without much weariness, without much pleasure, but without finding the distinction drawn by a brother in the craft made good.—It appears that Madame Dudevant has simply followed a law of Woman's nature. After having devoted her early authorship to the display and deification of all that is wildest, most corrupt and most sensual in passion,—and the noon of her talent to the exposition of social and political theories based on insufficient data, and

illustrated by characters as fabulous as the Chimera or the Unicorn,—after then having retired into pastoral life, with the stage air rather than the real grace of peasant simplicity,—she has of late betaken herself to pictures of society and manners, with an eye to those delicacies, decorums and luxuries, which at first were so dragged through the mire by her heroes and heroines, and subsequently disdained with such Spartan severity by her unlettered priest-peasants, her inspired carpenters, and the strong-minded heroines who resorted to the same as to the only teachers from whom true love and deep Christian wisdom could be learnt.—This desire of "rehabilitation" (we have no equivalent word in English) was to be traced throughout the strange and insincere Memoirs, which some years ago it was our duty to follow to their close. There was everywhere visible in them a wish to excuse, and to gloss over,—to set things to rights in the case of certain persons and events; accompanied by an unsparing resolution to represent in the most merciless and damaging light every character and fact which were necessary to the purposes of defence, advocacy and reconciliation.—All was done in vain.—Too much of the lady's past was in print, written by her own hand, for her later reserves and qualifications to be cordially accepted. The golden motto, that in some cases silence is safer than apology, had been too entirely lost sight of by the author.—Her later novels, of which 'The Marquis' is one, may not have been written so much with a purpose as from the emptiness of a mind exhausted by those storms of passion which devastate rather than deepen,—one to which confidence in creation has become a habit. Be this as it may, we cannot agree with our French friend in considering the specimen before us as more true to the life described than was Madame Dudevant's 'Lelia' to the sublime intoxication of the immoralities there paraded,—or her 'Le Compagnon' to the actual relations which exist between Wealth and Work all the world over.

The old Marchioness de Villemer, however, is a highly-finished and excellent study of the great French lady of other days—with her grace, her courtesy, her condescending liberality, her cherished aristocratic prejudices, her unequal love for her two sons (one a prodigal, the other a model of learning, self-sacrifice, and manly virtue), her personal idleness, her devotion to society received at home, and to talk which touched the surface of all that passed, and to the writing of long letters.—But here, we fancy, the probability of the characters ends. The heroine, Caroline, is an impossible humble companion, compared with whom *Jane Eyre* was but huckaback as measured against brocade. From her first entrance into the family she bewitches every one, is received as trusted friend and depository of delicate secrets, and loaded with presents—so great is the magic of her sea-green eyes (unlike *Becky Sharp's*), her fearless, pleasant tongue, and her perfect tact in doing what is helpful, self-asserting, yet maidenly, under circumstances for which no previous experience could have prepared her.—The model Marquis—a reserved student—falls in love with her, much as did *Count Albert* with *Consuelo*, without meaning it. The reclaimed Duke, whose debts the younger brother pays, with "effusion," and who till the age of thirty-six has been one of those irresistible libertines whom women (Women's novels tell us) are so apt to prefer:—flutters after the sorceress—and, finding this vain, with a nice and natural ingenuity, engages her to assist him in reconciling the Marquis to life and happiness (for the



Marquis treasured a heart-sorrow, in a past amour with a married woman, now dead, and a son was born to them, whom he is obliged to conceal during her husband's lifetime). Meanwhile, the Duke manages to fascinate the brilliant heiress laid out for his regenerator, and so to restore the family fortunes.—Diana, his duchess, like all the rest, adopts and cherishes Caroline, the companion.—Well she may; for chance and her wonderful presence of mind led Caroline to be on the spot at midnight, at a crisis when the Marquis must have died in his chamber, of a mysterious disease, had she not been there, and efficient.—This incident, however, is turned to evil account by a shallow, intriguing widow (the only evil creature in the tale). Being suspected by the old Marchioness, and resolving to die ere she owns her love for the Marquis, the miraculous Caroline makes good her flight to the cottage of a pattern nurse, with a pattern Protestant husband, whose home is in the Cevennes.—By chance she there stumbles on the concealed child of the Marquis, a rare creature, for whom she conceives an instant attachment, not knowing his origin!—By chance the Marquis, coming under a feigned name to watch over his offspring, stumbles on her whose loss, without clue for discovery, has been wearing him to the grave with sorrow. The two, and Peyraque the Cevenol host, are surprised by a tremendous mountain-storm, when Caroline's ready wit rescues the three from death.—In the moment of agony, of course, she yields up her love-secret. Just as they are rejoicing in the rescue, up gallop the Duke and Duchess, ten words from whom have unmasked the calumniator and set everything right with the old Marchioness, who, like every person else, has been pining for Caroline. She is restored to the bosom of the family in triumph, and becomes the young Marchioness of Villemer. All this, we fear, is too pretty and pleasant to be probable. What may be the truest in the book (the ways and manners of the old lady excepted) are its pictures of French provincial scenery, which Madame Dudevant paints here, as everywhere else, with a true artist's hand.

*Egyptian Hieroglyphics; being an Attempt to explain their Nature, Origin, and Meaning. With a Vocabulary.* By Samuel Sharpe. (Moxon & Co.)

This work, by the accomplished historian of Egypt, gives a further proof of the depth of his researches, and of the extent of the materials within his grasp. Uninviting as sheets of hieroglyphics are found to be by the general mass of readers, this little volume will do much, by its clearness and simplicity, to remove all objections, and to create an interest where none existed before. Mr. Sharpe's Vocabulary consists of upwards of two thousand groups of hieroglyphic signs, &c., forming phrases, and arranged, not according to any alphabetical system or classification of the objects represented, but according to the resemblance of their meanings, so as to form a regular succession of ideas. The book is, therefore, hardly available as a dictionary, but it becomes especially valuable as showing the consistency with which the ancient Egyptians employed certain figures for particular ideas, and retained them through their various modifications. The names of the gods are placed first, then the temples, priests, service, &c.; then kings, kingdoms, countries, time, astronomy, calendar, and so on. In each instance a special authority is cited, so as to refer the reader at once either to the Rosetta Stone, Tablet of Abydos, or to some particular and

published inscription, by which he may satisfy himself or pursue the subject still further. Nothing can be fairer. The Introduction, which occupies a considerable portion of the book, contains a full but concise history of our acquaintance with hieroglyphics, of the value of the various statements transmitted to us by the Greek and Latin authors, and, finally, gives us a lucid account of the peculiarities of the old Egyptian system of writing.

Even in the outset Mr. Sharpe's observations on the alphabet, although very simple, have a peculiar interest. We learn that, in almost all cases, the reader of Egyptian letters, in following the order of the words, meets the faces of the animals and the points and openings of the other letters. In the Hebrew, Greek, Arabic, and even in our own printed alphabet, the reader follows the backs of the letters. In the earlier stages of hieroglyphic writing there seems to have been greater simplicity; and Mr. Sharpe observes, that the great kings who ruled in Thebes when Egypt was in its purest state used only three or four characters within the first oval, and, perhaps, six within the second; whilst for the Ptolemies, in the age of decadence, as many as thirty characters were crowded within the oval ring:—

"Although several inscriptions are published which were certainly sculptured before the time of Moses, yet all of them contain many words spelt with letters; none of them are sufficiently ancient to show the original introduction of letters among the symbols. But, as none of them contain any peculiarities which would lead us to suppose that they were among the first specimens of carved hieroglyphics, it seems probable that future research may throw light upon this interesting subject, by making us acquainted with inscriptions of a more primitive form. It is not impossible that we may find inscriptions in which we may perceive the absence of letters felt as a want, and the mode in which that want was first supplied. In the later inscriptions, however, the number of words written by means of letters certainly increased, as also the number of letters used to form a word; and, indeed, the number of letters, and the complexity of the words, may at all times be admitted as strong evidence in proof of the modernness of an inscription."

In proceeding to the evidence borne by the Greeks and Romans upon the signification of Egyptian hieroglyphics, Mr. Sharpe gives us the following quotation:—

"Tzetzes the grammarian, in his 'Exegesis on Homer's Iliad,' has saved for us a fragment from the lost work of Chereemon on hieroglyphics. It is too valuable to be omitted. Some of his explanations confirm those given in the Vocabulary. \* \* The words of Tzetzes are as follows: \* \* 'For joy they paint a woman playing on a drum, and for misfortune, an eye weeping; for not having, two empty hands outstretched; for rising, a snake coming out of a hole; for setting, the same going in; for return to life, a frog; for the soul, a hawk; the same for the sun, and for God; for a child-bearing woman and mother, and time, and heaven, a vulture; for a king, a bee; for birth, and self-born, and male, a beetle; for the earth, a bull. The foreparts of a lion signify according to them all government and guard; a lion's tail, necessity; a stag, the year, and a palm-branch the same; a boy signifies increase; an old man, decay; a bow, sharp force; and there are a thousand other such.'"

The work entitled 'The Hieroglyphics of Horapollo Nilous,' professedly translated from the Coptic into Greek, by one Philip, is next commented upon at considerable length:—

"Out of the one hundred and eighty-nine groups which Horapollo undertakes to explain, it would be difficult to point out forty in which he has a knowledge of the true meaning; and in most of these he is remarkably mistaken in the reasons which he assigns for the meaning. He is not

aware that the characters represent sounds, but supposes them all to be figurative or allegorical. We are told by Suidas that Horapollo was a grammarian of the reign of Theodosius, who, after teaching for some time in the schools of Alexandria, removed to Constantinople; but we may fairly doubt whether our author is the person he is speaking of."

Mr. Sharpe, however, by his quotations from the author, and by the illustrations which he himself adduces from the well-known and genuine monuments of Egypt, shows that Horapollo was not altogether misinformed; and we feel a regret that, in a review like the present, it would not be consistent to follow him more minutely. The following examples of his quotations and notes may suffice:—

"Chap. 56. When they wish to signify a king that governs absolutely, and shows no mercy to faults, they draw an eagle. Note. The eagle and globe is the usual title of a king. The eagle is an A, the globe is Ra, making the word king; and, with article prefixed, the well-known word Pharaoh.—Chap. 57. When they wish to signify a great cyclical renovation, they draw the bird phoenix."

Mr. Sharpe, in his note upon this refers to a coin of the Emperor Antoninus with the word AION, an age or period, written over an ibis. This marks the conclusion of a great year, on which occasion the ibis or phoenix was said to return to earth. In hieroglyphics, a palm-branch is the word "year"; and from this the Greeks seem to have derived the name phoenix, φοινίξ, a palm-tree, for their fabled bird.

Nor should the following be omitted:—

"Chap. 32. When they would represent 'delight,' they write the number sixteen. Note. We have a coin of Hadrian, with the figures Sixteen over a reclining figure of a river god, to denote that sixteen cubits was the height of rise in the Nile at all times wished for. We have other coins on which the river god is surrounded by sixteen little naked children or Cupids; and it would almost seem that the Alexandrian artist had, in this case, had in his mind the similarity in sound, in the Latin language, between Cupids and cubits."

There is, also, a very interesting table of hieroglyphic letters, showing, in the first instance, those which had been borrowed by the Hebrews, and, secondly, those adopted by the Greeks. The Egyptian letter T, represented by a hand, called *Teth*, is clearly imitated in the Hebrew *ת*, where the thumb and bent fingers are still traceable. The Hebrew Aleph, א, and the Greek Α are also derived from the Egyptian eagle. The Greek Delta, Δ, is only a simplification of the Egyptian symbol of the human shoulder with two arms raised to a point; and the Hebrew *ק*, ק, is derived from the human arms raised vertically in the Egyptian, but modified, by being turned on end, by the Hebrews. The Egyptian head-dress becomes the letter N both with the Hebrews and Greeks, and the letter S, in like manner, grows in both languages from a peculiar form adopted in the hieroglyphics. It is entertaining enough to follow out these various changes and adoptions, but without the types and hieroglyphics themselves no adequate idea can be given. On glancing down the columns of these symbolic figures, given in the plates, and finding how thoroughly particular forms and objects are thus classified and kept together, we feel that the author has really adopted the best possible system both for reference and for general reading; and we must, in conclusion, express our admiration at the very clear and characteristic manner in which the illustrations have been drawn.

*Recollections of an Old Hussar Officer from 1802-1815*—[*Ein Deutsches Reiterleben. Erinnerungen eines alten Husaren Officiers aus den Jahren 1802-1815*]. Edited by Julius von Wicke. Vol. I. (Berlin, Duncker; London, Thimm.)

IN spite of Crimean war and Indian mutiny, readers still linger fondly over memoirs of officers who distinguished themselves in the old war, and during the past year our columns have contained honourable mention of several works of this nature. Much greater interest, however, is produced by such memoirs in Germany, and naturally so; for the wars in which our cousins have been engaged since 1815 have nothing great to be proud of. The Schleswig-Holstein campaign people are agreed to forget; while all the desperate efforts made by Hackländer and other appointed panegyrists of the Austrians will not induce their readers to regard the last Italian war otherwise than as an utter *fiasco*. We are not surprised, therefore, at the very hearty reception given to the volume we have now under consideration in Germany; and though we may feel disposed to carp at Von Wicke's reticence in the matter of the hero's name, we cannot gainsay the interest of the volume.

Fritz (so we must call the officer through the absence of a patronymic) was descended from an old Pomeranian family, the members of which had for generations devoted themselves to the military profession. He was born in the garrison town, where his father was attached to the Blücher Hussars in 1786, and had scarce seen light ere his father wrapped him in a blanket and galloped with him to the parade-ground, where he presented him triumphantly to his Hussars. The child's christening was also strictly military; the whole regiment attended the church, the hero of the day being borne by the Quartermaster, a veteran from the Seven Years' War. The cushion on which he lay was his father's parade Schabracke, and he was dressed in a jacket of the regimental cloth. The child's education was equally Spartan; up to his fourth year he was ignorant of the comforts of trousers or cap, and his exercise consisted in riding across country on the saddle-bow of the aforesaid Quartermaster, hanging on, like grim death, to his white pendent moustache.

In 1792, the boy's father received the route to march against the French, and Master Fritz was sent off to his grandfather, in Hinder Pomerania. He never saw his father again, who was killed in action during the following year. The grandfather, an officer of great age, many wounds and noble descent, was very eccentric in his way, and so liberal that his large income hardly sufficed his outgoings. He had a small silver bugle, which he always took to bed with him, and regaled grandmamma with the first verse of 'A Tower of Strength is our God' before going to sleep. Everybody who came to the house met with a hearty reception. Once a notorious band of robbers collected at the house, in order to plunder it at night. Grandpapa was delighted at the idea of his tranquillity being broken in upon by a little military adventure. He armed the men he could trust, and lay in wait for the robbers. The latter were disarmed after a sharp action, and the next morning the old gentleman had the villagers convened, and gave the robbers fifty lashes a-piece. Each of the latter then received a good breakfast, a large glass of brandy, and a florin for travelling expenses, with a hint not to return, or he would receive a double dose of stick.

After awhile, grandpapa thought it advisable

that Fritz should learn something besides riding and shooting, and took him off to the village schoolmaster, with directions to treat him like ordinary peasant lads, "as no boy ever learned to read without stick"; and the schoolmaster did his duty conscientiously, though careful at each blow—and there were many of them—to qualify the patient as "the young lord."

When the lad was of the proper age, the old nobleman wrote to Blücher, requesting him to appoint his grandson to his Hussars, which was granted in the most flattering terms. A parting banquet was given in the boy's honour, at which grandpapa performed an ancient but slightly disagreeable custom. He led Fritz out in presence of the assembled guests, and gave him a most stinging box on the ear, saying the while with a laugh, "That is the last blow, lad, you must allow to pass unavenged. If any one henceforward insults you, you will challenge him to fight with sabres, and hold on so long as a drop of blood remains in your carcase." On July 1, 1802, our young Hussar left his paternal home, with well-lined pockets, to join head-quarters.

Our author speedily found, on joining his regiment, that all that glitters is not gold in a soldier's life. The junkers especially were most strictly looked after, as the following extract will prove:—

In summer at half-past three, in winter at half-past four, the bugler blew the *réveil*, and we had to spring at full pelt from our hard beds; a draught of water and a lump of ammunition bread formed the breakfast, and then we ran off to the stables, for any one who arrived but one minute too late had his twenty-four hours' confinement to the guard-room. The stable duty lasted two full hours, and during this period we were not allowed to leave the stables for a moment. During the first four months, in spite of my rank as junker, I was obliged strictly to perform all the duties of a private. I wielded curry-comb and wisp with a zeal which often made the perspiration run down me in streams, and cleaned the little long-maned Ukraine chestnut I rode so thoroughly that even my growing captain could not discover a speck of dirt upon it. Without daring to object, I often panted through the town heavily laden with bundles of hay, or eight days' rations of oats in a sack. The most repulsive work to me was saddle cleaning; but I was obliged to do it, and I can still remember being put under three days' arrest by my captain because one of my stirrup-buckles did not shine properly. I was not allowed to keep a lad to clean my traps, but had to do it all myself; an old pay-quartermaster with whom I was quartered being my instructor, and bullying me fearfully. After stable duty was ended, we marched out, both in summer and winter, to exercise, and this lasted so long that we rarely got back to quarters before eleven o'clock. A piece of ammunition bread with a slice of sausage or cheese, according to the state of our finances, with a draught of corn-brandey from the small green flask in the sabretasche, formed our breakfast, which we took with us.

After dinner, with which meal the captain supplied the junkers for a consideration, they had to return to the stables for two hours, after which they practised at a mark with pistols and carbines, so that they were not off duty till nearly six in the evening. Equally unpleasant were the mornings passed in the riding-school. Especially when the captain was suffering from gout in the head, for he hit out with his stick right and left, not being at all particular where the blows might fall. As, however, it was not permitted to strike or in any way insult a junker, the captain had sufficient method in his madness to declare that he did not mean to hit them, which was but a poor consolation. After eight months' hard training, our hero was promoted to corporal's rank, and

had a private to clean his horse, but felt greater satisfaction at his removal to Münster, where he came under the personal command of Blücher, who had gained a great name among the troops through his behaviour in the campaign of 1793. Here is a sketch of the great general:—

His great good-temper, his simplicity and nature as well as the thorough mother-wit he always displayed, rendered General von Blücher an universal favourite of the lower and middle classes. I myself saw him spend half-an-hour in assisting a peasant whose cart had been upset, and give anybody a light or tobacco from his own pouch. He also managed to get on famously with the haughty, retiring nobility of Münster. He pretended not to notice their coldness, and was merry, unsuspecting and polite towards all the men, whom he frequently invited to dinner, and tried to warm their hearts with his Rhenish. The old Hussar general was, on such occasions, most amiable, an open-hearted soldier, and yet, at the same time, so crafty that such qualities have rarely been found united in one man. When he liked, he could spin the finest diplomatic intrigue under the mask of the most perfect simplicity, in a manner that Talleyrand might have envied. He had, too, the gift of language, especially over a glass of wine, and proposed witty improvised toasts which persons did not expect from an Hussar. When he liked, he could be very amiable to ladies of rank, and display a chivalrous and winning gallantry; still he did not like their society, as a rule, or the restraint it placed on him. Light-minded actresses and women of that class, who could stand tobacco-smoke, punch-bowls and equivocal jests, were the most agreeable company for the old soldier.

After three years' service, Fritz was promoted to a cornetcy, and did his manly *devoir* very shortly after, by a duel with a French cavalry officer, who insulted him at a small village inn where the officers of both armies were accustomed to meet. They fought on horseback, and the cornet managed to give his adversary a very magnificent slash across the face. For this exploit Fritz was sentenced to some weeks' arrest. The Frenchmen, however, were in such fury that they resolved to challenge the Cornet in turn till one managed to kill him, and Blücher got him out of the way by sending him to fetch remount horses from Warsaw. In the following year he was promoted to a lieutenancy, and simultaneously came the order to march against the French. According to our author's showing, the Blücher Hussars were a strange composite: there were among them Poles, Mecklenburgers, Saxons, fellows belonging to the Empire, several Hungarians, and even two Tartars. The regiment was generally well mounted on wild horses from the Ukraine, or young colts purchased in Lithuania. Altogether, the chief had reason to be satisfied with his men, and expressed that satisfaction as follows:—

"Well, Hussars, it is a pleasure to see you thus, and when you come to really hammering those cursed *parlez-vous*, you will do your d—d duty," he shouted in his deep bass voice, so that all the ten squadrons could distinctly hear him. "Certainly, certainly, Excellency, we shall not fail," the Hussars shouted; and an old corporal who had served for forty years said, "This time we shall go straight into Paris, and not be so cursedly humbugged as we were in 1792."—"Yes, old boy, this time we mean going in; and when we are inside Paris we two will drink our king's health in the best champagne that is to be procured," General von Blücher said, with a laugh.—"Done, your Excellency; that is a bargain," the corporal answered, amid the laughter of all the Hussars. Well, in 1806 the regiment did not reach Paris, but in 1814 the old corporal really marched in, and went to Field-Marshal Blücher to remind him of his promise. The old chief, who was ever the real soldier's friend, greeted the corporal very kindly, drank a bottle of champagne with him, gossiped



about old times, and presented him with his own pipe.

Our author, young though he was in the field, soon saw that there was not much chance of reaching Paris this journey, for the army was fearfully cumbered with baggage-train and impediments of every description. How great the confusion grew, will be seen from the following:—

The village of Auerstädt, through which we had to pass, offered a picture of the most indescribable disorder. Infantry belonging to the most varying regiments had come together on the march, and among them were powder-carriages, led horses and the great number of useless baggage and pack animals, which blocked up most shamefully the roads along which the troops had to march. In the midst of this turmoil could be seen and heard shouting and cursing field-officers, who could hardly hold their horses in, and Adjutants, trying to force their way through and unable to succeed: the most varying orders were given by the most different persons at the full pitch of their lungs, which no one thought proper to obey, and curses as powerful as the German soldier-language of that day knew were bandied about, mingled with the yells and shouts of many Poles belonging to South Prussian regiments, who were considerably intoxicated. To this must be added the sound of the drums and fifes, the clashing of the bugles and the louder growing thunder of the cannon: in short, it was a confusion and disturbance such as I never saw or heard again in my many later campaigns.

With such a beginning, it is not surprising that the day ended in a total rout. We get many piquant sketches of Blücher dashing about the field, and hoping that a "million bushel heavy thunderweathers" might smash up the whole lot of pigs; but even he was compelled to obey the royal command to retreat:—

General Count Kalkreuth rode with General Blücher, who selected me as his orderly officer, to meet Marshal Soult, and orders were given on both sides that hostilities should cease till the interview was over. Marshal Soult behaved most coarsely and arrogantly, displayed very brutal manners, which evidenced a neglected education, and had soon so intimidated poor old Count Kalkreuth, that he once more saw his only chance of salvation in a cowardly capitulation. Looking furiously round him, and replying to the impertinence of the French officers with equal coarseness, our old General von Blücher, stood there during the entire conference, taking but little part in the conversation, which took place in French, a language he did not understand, but every now and then letting a hearty German curse pass his lips. At length Count Kalkreuth dared to propose a capitulation to him, and had the weakness to allude to the safety of Prince Augustus and His Majesty's Guards. With a glance of the most utter contempt, Blücher looked at Kalkreuth and then said aloud: "H.R.H. Prince Augustus has a great deal too much military honour in his breast to consent to such a cowardly capitulation. His Majesty's Guards are brave fellows, but are worth no more here than any other soldiers, and the devil fetch me if I, for my person, accept such a capitulation!" Count Kalkreuth, greatly abashed, turned away and continued his conversation with Marshal Soult. As Blücher repeatedly heard the word "capitulation," his patience at length gave way: he walked up to Marshal Soult and said, in German: "I trust that the gentleman will not ask anything bad of me, a soldier, who have attained my sixtieth year with honour. As an honest soldier I will let myself be cut to pieces at any moment,—but capitulate, like a coward, I cannot and will not do," and, as he said this, he dashed his sabre on the ground.

Hostilities began again at once, and the Prussians retreated in good order. Ere long, however, Prince Hohenlohe caused his division of 15,000 men to lay down their arms, and Blücher resolved to fight his way with his brigade into Mecklenburg. His ten thousand

men were at once closely pursued by three French corps under Murat, Soult, and Bernadotte. But Blücher did not care: he was ready to sacrifice his own detachment, if it would give Prussia time to get under arms again. When the troops eventually reached Lübeck, they were forced to remain there, for Blücher could not obtain shipping enough to carry out his original design of crossing by water to East Prussia. During the siege our author was dangerously wounded, but found shelter in the house of a worthy tanner, who concealed him from the French, and when he was sufficiently cured of his wounds, put him on his road to East Prussia. In the meanwhile Blücher had capitulated with the remnant of his force at Ratkau, writing under the document, "I only capitulate because I have no bread or ammunition left." When the French objected to this clause, the brave old man asked for the paper back, and declared that in that case the Prussians would defend themselves to the last man. The French were compelled to give way. On December 31, 1806, our author set out on his perilous journey, disguised as a cattle-dealer, by the stage coach, and arrived safely at Berlin. The account he gives of Athens, on the Spree, at that day is anything but refreshing:—

Never had I felt so affected by the changes that had taken place as when I saw the French behaving with such unbounded arrogance in Berlin. How unspeakably miserable too was the conduct of the whole high-born and lowly populace. All the educated circles of officials, bankers, *beaux esprits* and artists, who had formerly been so delighted, when Prince Louis Ferdinand, or any other member of the royal family honoured them with his presence, were now more Gallician than many of the French officers. The Emperor Napoleon, though he gagged Germany and trampled her under his feet, was their hero and delight; the French language was the only one fashionable—especially in the salons of the plutocracy; and the impertinence of French officers to ladies and unmarried girls was regarded as amiability and elegance of manner.

Shaking off the dust of this ungrateful city, our author made the best of his way to East Prussia. The first action he was engaged in after reporting himself at head-quarters was Prussian Eylau. After the battle was over, a very painful incident occurred to him. He came across an old school friend, lying, hopelessly wounded, on the ground, who implored him to put an end to his sufferings. After a struggle with his feelings, our author consented, and called up one of his escort, an old Pole, who blew out the wretched man's brains, with about as much compunction as if he were treading on a beetle. The following passage is very true, and refers to a point not so often thought of by those who read of gallant battles:—

The nocturnal ride over the battle-field had something remarkably horrible about it. All around lay dead and wounded soldiers and horses, thrown away and broken weapons, deserted carts and similar matters. Our horses shied and reared at every moment, and we could only advance at a foot-pace, through fear of being thrown. Truly heartrending were the sight and lamentations of the many hundred wounded, who lay about in heaps, with frightfully smashed limbs, and it had been as yet impossible to afford them the necessary help. The piercing cold which got into the open wounds, not only produced increased agony, but injured them so much that eventual surgical help rarely availed aught. How many shrieks I was compelled to hear, though unable to assist! how many earnest entreaties for assistance pass by unheeded! A battle-field, when the fight is raging, the guns are thundering, the bugles crashing, the drums rolling, and the earth groaning beneath the hoofs of horses, is the grandest spectacle a true man can behold; but a deserted battle-field, with its countless wounded, is, when the veil of night covers all and a piercing

north-east wind whistles over the ground, as was now the case, a fearful spot, whose overpowering effect it is not so easy to get rid of again.

This, the second great action in which our author was engaged, also terminated in a retreat; and Napoleon was consequently enabled to tell startled Europe that he had gained a victory over the allied Russians and Prussians. How little true this was, we know now; but it served the despot's purpose at the moment, for the most ardent patriots began to despair. As our author does not deal much in politics, we will pass over to his account of the Russian Army, which he had frequent opportunities of inspecting when sent with despatches to General Benningsen. It will be seen that there was slight difference between 1807 and 1855:—

As a general rule, I found the Russian private awkward, not sufficiently independent, and in this respect far inferior to the Frenchman; but, at the same time brave, obedient to the slightest order, and possessing great endurance, which rendered him capable of great fatigue. Unfortunately, the Commissariat of the Russian Army was most irregular and defective; the poor soldiers suffered serious want of necessities, and were often so hungry that they begged bread from the Prussians. This bad treatment caused the Lazarettes to be crowded, and desertion to prevail most extensively. I am convinced that the Russian Army in 1807 lost far more troops by neglect than by the bullets of the enemy.

The natural consequence was, that the Russians were feared by the country folk even more than the French. They would not starve, and so took to stealing food; and, of course, the pilfering did not stop there. Punishment was not of the slightest use to check the evil. Our author saw a white-bearded Cossack receive his seventy-five lashes for stealing a silver spoon, without a murmur. When the punishment was over, the Cossack shook himself like a poodle, crawled up to his Colonel, tried to kiss his hand, and asked, in a flattering tone, "But, papa, I suppose I can now keep the glittering thing, since I have received my proper dose for it?" When this was refused, he seemed to be penetrated with a sense of the injustice dealt him; but it was only for a moment: he jumped on his shaggy pony, and began chatting to his comrades as if nothing had happened.

The campaign was suddenly closed by the Treaty of Tilsit; and we must leave our Hussar for the present, hoping ere long to chronicle his victories, as we have done his reverses. Such books as this deserve special attention at the present moment; for, apart from their personal interest, the object of these publications is to keep up in the mind of Germans that detestation of the French which characterized the Great War. While we deplore, we cannot blame, the display of such a temper; for, in spite of all the efforts Prussia has made, and is still making, should hostilities break out with France, the page of history would, at the outset, record many a day as disastrous as that of Jena.

#### OUR LIBRARY TABLE.

*The Heroine of the Greek Revolution; or, Scenes in Greece from the Year 1821-28.*—[Η Ηρώς εν Ελλάδι, απο του Ετους 1821-28]. By Stephanos T. Xenos. (Published by the Author.)—London is, indeed, a wonderful city, where the Aladdin lamp, money, can procure you anything. This fact is no less true in literature than in other things. A French paper was once a novelty in London; but we have now a German, Spanish, Russian, and, lastly, a Romaic newspaper published in London; and the book before us is a modern Greek historical novel, written, printed and published in London. This is an interesting work for the Greek student who may wish to compare



the Greek language as now spoken in Athens with the language of Demosthenes. We can recommend it for this purpose, as it is a fair specimen of the current literature, written by a Greek gentleman now residing in London. It will be seen that the language now spoken and written in Athens and all the principal towns of Greece is essentially the same as that of the Alexandrine and Byzantine periods. Nearly all the words are the same, or spring from the same roots:—the grammar, however, is modern, much simpler than the ancient, and has the features which distinguish all modern languages. In accordance with this, the construction of the sentence is simpler and clearer than in the old language, but less imposing, charming and poetical. We have proofs of the Modern Greek language existing as such, and nearly the same as at present, before the end of the twelfth century. From that time to within fifty years ago, many words from the French, German, Italian and Turkish languages crept into the language, but took no permanent hold on it; and almost all of them have now been eliminated, and replaced by words coined from ancient roots. We give the following as specimens:—*Posta* now rejected for *ταχυδρομίου*. An hotel is now appropriately called *ξενοδοχείον* or *πανδοχείον*, a university *πανπιστήμιον*, and the exchange the *χρηματιστήριον*. The present work treats of a period so full of stirring incident that it could scarcely fail to be interesting; and, we must say, it does not fail. The seven years of the Greek Revolution are the period; and with many readers, perhaps, it will be more popular than the great authority on the subject—the work of Tricoups. The style of Mr. Xenos is a fair specimen of that of the writers of his day. They are all doing their best to re-erect the fabric of the ancient language, of which the modern language may be said to be the ruin. They have succeeded in saving the dative case, which was for a time lost, and are striving hard to re-introduce the old infinitive instead of the awkward construction with relative sentences. This, however, we believe, will cost them many years to bring into general use. Mr. Xenos occasionally approaches the ancient language very closely, and endeavours to give that rhetorical turn, and make use of those concise participial forms, which characterize the ancient language. In this he occasionally succeeds very well, at other times only succeeds in making the sentence dragging and obscure.

*Constance Dale: a Story.* By Charlotte Harcastle. 2 vols. (Newby).—And a very hackneyed story, too, but by no means an unpleasant version of it. Still, we cannot help feeling that we have met all the people very often before in the bright realms of fiction, and know them by heart most thoroughly. The selfish, rich man, with his nervous, peevish wife, his vain daughter and extravagant son, are regular stock novel characters. Still more so are the poor widowed curate's wife and her lovely, meek, angelic daughter. As is usual in these cases, the poor widow dies, and the lovely orphan is unwillingly received into the family of the wealthy merchant, where she bears taunts and insults and sneers as the heroine of a novel should do. However, as cousin Ferdinand is decently civil to her and thinks her pretty, she makes it her duty to fall in love with him on the spot, and to refuse every eligible offer for his sake, thereby covering herself with disgrace in the eyes of the rest of the family; and finding that the house is getting too hot to hold her, Constance Dale departs, with the laudable intention of "going out as a governess." Her friend, Theresa Arnold, who, though strong-minded, with a rather masculine affection for horses and dogs, is a very real and solid character, insists on Miss Dale remaining with her,—Ferdinand, who is sorry for his poor little cousin, but who, unfortunately, has a very bright particular star of his own, generously furnishing the wherewithal for her present maintenance. Perhaps it will be scarcely necessary to add that, the uncle being ruined and repenting of his sins, Constance instantly returns to her duties, and does everything for everybody, whereby she heaps coals of fire upon the heads of her remorseful relations. Ferdinand's star having set, or, in other words, having married somebody else, he suddenly

becomes aware that Constance would suit him quite as well, *faute de mieux*, and he accordingly loses no time in making her a very happy woman. Such is the story of 'Constance Dale.' There is nothing at all new or original in it; but the whole tone of the book is unexceptionable, and the moral at the end is excellent.

*On the Hypæthron of Greek Temples: a Paper read before the Archaeological Society of Berlin, together with some Observations in reply to the Reviewers of 'Dædalus.'* By Edward Falkener. (Longman & Co.).—Under the convenient name of a 'Reply,' &c. to the reviewers of his 'Dædalus,' Mr. Edward Falkener finds opportunity to be more explicit on his subject, and to make some important statements which he had hitherto omitted. Taking away the remarks thus elicited by different reviewers and his observations on the recent statues erected in London, very little matter would appear to be left to form the paper read, as mentioned on the title-page, before the Archaeological Society of Berlin. We have already [see *Athen.* No. 1724] followed his speculations with interest, and referred others to the nature of his authorities. The main novelty of his recent publication consists in two woodcuts, which are feebly executed, and which openly endeavour to convey a sting with them to a contemporary reviewer and a writer on classic Art. The first woodcut represents a Pygmy hurling a lance from behind a large shield, bearing the head of Minerva, and is inaccurately designated "SYLVAN sports, from the Sub-urban villa, Pompeii." The second shows a figure of Jupiter scrambling up the tiles of the roof of a temple in a manner and style of movement which none but the draughtsman ever devised, and which the circumstances he alludes to could not have in any way necessitated. With his ridicule and condemnation of the statue of Honour in Waterloo Place we fully concur, but on all other points of the book he cannot be said to have advanced his subject, or indeed to have thrown on it any really new light. His additional quotations are well to the purpose, and it is easy to understand that Mr. Falkener would gladly incorporate them as speedily as possible with that which he had already written. Why not published together in the first instance, the author himself can best judge. The question of a vertical Hypæthron seems, however, to be clearly decided; but the writer's notion of an *arched* roofing of wood still remains a curious and unsupported theory. The frontispiece to the 'Dædalus' Mr. Falkener explains (at page 9) as intended solely "to show the wonderful effect of the chryselephantine statues of the ancients, filling all the temple, and being, by their varied colour, in harmony with the polychrome architecture which surrounded them." This explanation is singularly unfortunate, as the plate fails entirely in its object. The architect's intention would never be suspected, and those who look at the frontispiece are not at all impressed with the "wonderful effect" of the statue in the same sense in which the author meant it. He himself, in a subsequent passage, admits the picture to have been a failure; and we, therefore, regret that he did not, in the first instance, determine to withdraw it. Whilst transcribing Lord Byron's lines upon the Venus de' Medici, "thinking that poetry would be considered as a kind of embellishment to the book," we now learn that Mr. Falkener reproached himself all the time that he had inserted a photograph of the statue, and, in conclusion, confesses that he has nothing to say upon it.

We have on our table—new editions of Mr. Wilkie Collins's *Hide and Seek* (Low),—and Volume I. of *Cooper's Dictionary of Practical Surgery*, by S. A. Lane (Longman).—The reprints, since our last announcement, include *The History and Articles of Masonry*, now first published from a MS. in the British Museum, by Matthew Cooke (Spencer),—from the 'Encyclopædia Britannica,' *The Telescope*, by Sir John F. W. Herschel (Black),—*India-Rubber, or Caoutchouc; its Past, Present, and probable Future*, by E. T. Dunn (Wilson),—*Military Gymnastics of the French*, by A. Steinmetz (Mitchell),—*Military Instruction for the Cavalry Carbine and Pistol, recently issued to the French Cavalry*, by A. Steinmetz (Mitchell),—*Summer on the Lakes, an Autobiography*, by Margaret F. Ossoli

(Ward & Lock),—*The White Scapular*, by Gustave Aimard (Ward & Lock),—*Lord Brougham's Address at the National Association of Social Science* (Murray),—and *Government Education*, reprinted from the *Edinburgh Review* (Longman).—Amongst our newest translations we have *Alexis de Tocqueville's Memoir, Letters and Remains*, translated from the French by the Translator of 'Napoleon's Correspondence with King Joseph' (Macmillan & Co.),—and Vol. IV. of Mr. Kennedy's translation of *The Orations of Demosthenes*, has been added to Mr. Bohn's 'Classical Library,'—and, into French, a first volume of Mr. Wilkie Collins's *Woman in White*, by M. E. D. Forges (Hetzl).—Our second editions consist of Major Richards's *Cæsar, King of Syria: a Tragedy* (Longman),—Mr. Hull's *Coal Fields of Great Britain* (Stanford),—*The Queen's Isle: Chapters on the Isle of Wight, wherein Church Truths are blended with Island Beauties*, by Rosa Raine (Masters),—*The Court of Cæsar; or the Story of Burke and Hare*, by A. Leighton (Houlston & Wright),—and *The True Text of the Holy Scriptures*, by Herman Heinfetter (Heylin).—A third edition of Mr. Smith's *Book for a Rainy Day* (Bentley).—A fourth edition of Mr. Bowman's *Practical Chemistry*, edited by C. L. Bloxam, (Churchill).—A seventh edition of Dr. Taylor's *Medical Jurisprudence* (Churchill) has appeared. —A few miscellanies which defy classification may be handed over to the reader in a batch:—*Our Whole Country; or, Past and Present of the United States*, by J. W. Barber and H. Howe (Trübner),—*Panini, his Place in Sanskrit Literature: an Investigation of some Literary and Chronological Questions which may be settled by a Study of his Works*, by Theodor Goldstücker (Trübner),—*Notes on Shoeing Horses*, by Lieut.-Col. Fitzwygram (Smith, Elder & Co.),—Volume XIX. of *Thiers' History of the Consulate and the Empire* (Willis & Sotherton),—*A New Bibliotheca Piscatoria; or, General Catalogue of Angling and Fishing Literature* (Field Office),—Parts I. to IV. of *The Rebellion Record: a Diary of American Events*, edited by Frank Moore (Trübner),—*M. Didot's Mss. de Jacques Juvénal des Ursins, cédés à la Ville de Paris* (Didot),—third and fourth volumes of the short-hand writer's notes of the *Speeches on the Trial of Warren Hastings*, edited by E. A. Bond, of the British Museum (Longman),—Volume V. of the Rev. Dr. Wardlaw's *Posthumous Works*, edited by his son, the Rev. J. S. Wardlaw (Fullarton & Co.), and *The Britannia Annals for the Past and Future*, by T. B. Cook (Stanford).

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#### HORTICULTURAL GARDENS, SOUTH KENSINGTON.

SINCE our last account of the works progressing at the Horticultural Gardens, South Kensington, much has been done towards their completion which develops the general plan, and the system of decoration to be employed upon it, so that the appearance of the whole is considerably enhanced. The arcades on the western side have had large sheets of glass inserted into the inner of the coupled shaftings that divide them and abut upon the piers. These are judiciously inserted on the inner shafts so as not to destroy the effect of duplication as seen from without, nor to break up the look of depth in the arcade itself. We think it would have been a still better plan to have placed the glass within, and entirely detached from the terra-cotta shafts, so that their shadows and force of character should not have been affected in any way. Vases have been placed at intervals along the lower path leading to the great central avenue; and at the intersection of these ways stands a great vase to be replaced at some future time, we hope, by a single-jet fountain rising clear from a low basin, like that in the Temple, the only really tasteful fountain in London. Such a jet as this would cost but a trifle, and give a look of sparkling life not now to be found in the lower portion of the gardens. As yet, the arcade to the south, that abutting on the International Exhibition building, is unglazed; this will be surmounted by the dining-rooms belonging to the Exhibition,—a site affording a view over the whole grounds of the Horticultural Society. New beds and rich turf have been laid throughout the gardens; the beauty of the grass, with its wonderfully deep verdure, is deliciously refreshing to the eye. As well as the season will allow, and far beyond expectation, the beds themselves bloom with lovely hues, harmoniously graded. The embroidery beds rather disappoint our expectations of their success in the way of colour, although it is more than probable that a certain ashy lowness of tint they exhibit may be but the effect of contrast with the intensely warm depth of the verdure on the plats and the glais. When winter shall have reduced this, and the embroidery beds are seen in the position for which they have been designed, no doubt they will do justice to the expectations formed on account of their construction, novelty and purpose.

Against the northern angles of these triangular beds, and at the point of intersection of the central cross-walk with the central promenade, vases are placed, which are singularly poor in design, and totally different in merit from those which appear on the upper terraces. At the east end of the central cross-walk two of the statues of Victory, by Rauch, appear. These are probably the artist's finest works, and, indeed, are amongst the most admirable of modern sculptures. Placed as they are in these gardens, their effect is surprisingly beautiful. They have been presented to the Horticultural Society by the Prince Consort, and were expressly cast in bronze, by permission of the King of Prussia, from the models made for him by the

famous sculptor. The west end of the same walk will be, we believe, adorned with similar statues, also the gift of Prince Albert, of Victoria, of diverse design, however. The bridges traversing the canals on either side of the gardens have, of course, been completed some months since. The upper portion of the eastern arcade, designed by Mr. S. Smirke, based upon examples of Milanese *quattro-cento* brick work, remains much as it did. The costly process of carving the stone caps of the piers in this arcade has ceased, the single example executed being so exceedingly tame as to be artistically useless and of no characteristic value.

The northern arcade, whose curving horns enclose the upper portion of the gardens, has been carried out very successfully, upon the design of Mr. S. Smirke, after the arcade of the Villa Albani at Rome. On the west side, an experimental frieze has been introduced above one of the arches, with very questionable advantage, we think, because the design is tame and rather vulgar, and the colour coarse. In far better taste are the spandrels below this, where a similar experiment has been made; that to the north, showing boys amongst foliage, is excellent. The sides of the great central cascade tank have been constructed, as well as the basins above it, over which, and beneath the pedestal of the sculptured Memorial of the Great Exhibition of 1851, the water will pour in a grand torrent. The pedestal in question is also complete; it is four-square, having in each of its faces a basin and bold jet of water. The Memorial it is to sustain consists of statues of each quarter of the globe, surrounding one of Her Majesty. The band-houses on the upper terraces are progressing rapidly, and display much elegance of design. These are the work of Capt. Fowke, as also are the Council Chamber, the lower east and south arcades, and the conservatory. The last is truly a charming place, lofty, graceful and bold; its interior is by far the most beautiful of the like in this country. This work may be said to be now complete. It has been already described in the *Athenæum*: since when the introduction of the plants has given expression and colour to it. We regret to notice that zinc roofs are being placed on the band-house, believing, as we do, that copper, the colour of whose oxidized surface is so very lovely, would be preferable. The zinc looks dull, heavy and cold, and will get blackish.

#### MR. DU CHAILLU AND HIS ADVENTURE WITH A GORILLA.

Walton Hall, October 14, 1861.

IN my history of the monkey family (see 3rd volume of 'Essays,' Longman) I have shown that these interesting animals are inhabitants of the trees, and not of the ground. I have maintained that in trees alone they find subsistence. In trees they wander perfectly secure; and in trees they take their ordinary rest.

Let me remark here (notwithstanding what anatomists may teach to the contrary), that the Gorilla and every other ape have received their long and brawny forelegs, not for offensive or defensive measures, but solely, like the sloth, to enable them to pass from branch to branch with a rapidity like unto that of an arrow from the hunter's bow,—their hinder legs acting as mere props in the transit. Anatomists ought to know that the Gorilla, being an ape, has *non-retractile claws*; so that it never attacks its foe, or defends itself, with the forefeet, but invariably with the mouth. Wherefore, I condemn unhesitatingly Mr. Du Chaillu's description of a Gorilla giving the negro a "tremendous blow with its immense open paw."

Long ago, Buffon pronounced the sloth to be a "bungled composition of Nature," and his followers held the same opinion up to the early part of the present century, when, in the year 1812, I went in search of the sloth through the wilds of Guiana. There, after numberless experiments, I clearly saw that, on the ground, it appeared certainly a "bungled composition," but that, in the trees, its real contour and its activity were surprisingly attractive. But to the Gorilla.—Mr. Du Chaillu informs us that the Gorilla met its adversary face to face, and "used its arms, as weapons of defence, just as a man or prize-fighter would." Will Mr.

Du Chaillu inform us what became of the "huge superimpendent" body of the Gorilla, when its slender and tottering legs were deprived of the aid which they received from the long arms, before it had put itself in the attitude of "a man or of a prize-fighter"? "Its short and slender legs are not able firmly to sustain the vast body," says Mr. Du Chaillu. Again, the "long arms are used in a clumsy way to balance the body and keep up the ill-sustained equilibrium." An honest answer to these queries would be "*Procumbit humi bos*"—the beast must naturally be floored.

CHARLES WATERTON.

#### NOTES ON THE HISTORY OF PERSPECTIVE. (No. II.)

October 16, 1861.

A few words on the principle of Perspective may give me more readers. When, keeping the eye steadily at one point before a glass plate, we note how the distant objects beyond appear to be thrown upon the glass, it will be obvious that any given length of line cuts a smaller figure on the glass the further off it is removed. If two parallel lines be drawn side by side, directly away from the picture, say always three feet apart, and if a three-foot line travel between the two, the appearance of this three-foot line will become less and less, until it is not distinguishable from a point: that is, the pictures of the parallels will appear to meet. In strict geometry, the three-foot line must recede *ad infinitum* before it becomes only a point on the picture. If other lines be drawn parallel to those already supposed, their representations on the picture will also converge towards the point of meeting already noticed. And this point is the one directly opposite to the eye: it is called the *vanishing point* of all lines which go directly away from the picture, or are perpendicular to the picture. The unpractised reader must endeavour to remember that the plate of glass which I have called the picture is not a small piece in a frame, but extends upwards and downwards and sideways without end. We thus get the one vanishing point of Agatharchus, which might take the name of its founder, for it was the head of a good system. It is often called the *point of sight*, a phrase which more properly belongs to the position of the eye: the centre of the picture is, I think, the best of its names, if *agatharch* will not do. Some distinction is wanted, for, since Brook Taylor, every line in the picture has its centre. Every other set of parallels has also its vanishing point, except only when the lines are parallel to the picture as well as to one another. And the rule for determining vanishing points is as follows:—Draw a line through the eye-point parallel to any system of parallel lines, and the point in which this line cuts the picture is the vanishing point required. Parallel lines which are parallel to the picture are represented by parallels on the picture. Next after the point of sight in importance, are what are called the *points of distance*, distant from the point of sight on one side and the other by as much as the distance of the eye from the picture: these are the vanishing points of all lines halfway between perpendicular and parallel to the picture.

Agatharchus started a vanishing point: but the proverb *Ce n'est que le premier pas qui coûte* was not verified. We must come to the beginning of the sixteenth century before we can prove the publication of a second vanishing point. Our materials for the fifteenth century are very imperfect. We are told of Squarcione, who had hundreds of pupils, and taught—we are not told what, except that it was *Perspective*. We hear of Pietro della Francesca, commonly called—even by Italians—Pietro di Borgo, because he was *de Burgo Sancti Sepulchri*: his pupil, Lucas Pacioli, of whom more presently, was Di Borgo for the same reason. It is stated that this Pietro wrote three books on Perspective: but the work is lost. Tiraboschi says that he was well versed in Euclid, and especially in the regular solids, of which Pacioli stole his *writings* and published them as his own. I find that Tiraboschi has here got hold by the wrong end of a story told by Egnazio Danti, in his commentary on Vignola. Danti says that Peter di Borgo, Da Vinci, and others whom he names, drew the regular solids in



perspective, and that Lucas di Borgo (Pacioli) published these *drawings* as his own. This means, for our comfort, that there were careless people among our predecessors as well as among ourselves: for if Danti had looked at the preface of the book which has the drawings, he would have found that Pacioli announces them as the work of his friend Leonardo da Vinci. There is some hope of recovering the writings of Della Francesca. Vasari states that they were at Urbino: Prof. Veratti of Modena (*Matem. Ital.* Modena, 1860) says they were lodged in the Vatican library; I have been told of a copy in the library of Paris. Veratti adds, that their author died about 1482; and that he was a painter until he grew blind, when he took to geometry and perspective. Such is the sort of information which is current about Perspective in Italy in the fifteenth century, where practice was making good progress. Any amount of enlargement of means may have been made by one or another without publication; but there is strong negative presumption deducible in the following way.

First, that little encyclopedia of many editions, by Reisch, which is called the 'Margarita Philosophica,' though quite ready, as we shall see, to grasp at the means of diffusing information on the subject, has nothing at all on Perspective up to about 1508. Secondly, the two great mathematician-painters, Leonardo da Vinci (died 1519) and Albert Dürer (died 1528) cannot be proved to have had any perspective of more than one vanishing point.

Da Vinci was, by universal consent, a great master of perspective. But the production of very finished specimens of graphical art was the possibility of his time as much as of any other. The first-class draughtsman managed, in one way or another, to do all that could be done: the difference between one period and another lies in the facility of the mode of doing it. Da Vinci wrote on Perspective: the collection of fragments which goes by the name of his work 'Della Pittura' contains many references to his work on our subject; of which it is conjectured that manuscripts are still in existence. Venturi says that Cellini, by his own account, had a manuscript in his possession, and lent it to Serlio, presently mentioned, who published as much of it as he could understand. This statement is void by indefiniteness. Moreover Danti, above mentioned, makes Serlio steal from Peruzzi of Sienna, whom he makes to take his methods fairly from Pietro di Borgo. That this Serlio was a thief is repeated by a score; everything is settled except whether he robbed Peruzzi or Da Vinci. In 'The School for Scandal' Sir Peter walks in, a sound man, at the very moment when the whole difficulty is reduced to whether he had just been wounded by sword or by pistol: and further examination may possibly give a similar ending in the present case. Some make him rob both, for safety. At the very time of writing I chance to light upon one instance of the growth of a story. Bayle has it that Budeus stole three hours for study on his wedding-day; Dibdin has got it up to his complaining that he could not get more than six. What I have to do with the accusation is to remark that these and various other charges of appropriation show that there was a strong—and most likely a just—impression of the existence of a great deal of unpublished knowledge.

I believe that there is not in existence any proof of Da Vinci's skill over and above what he showed in his paintings and remaining drawings, except the geometrical plates which he drew for the 'Divina Proportione' of his friend Lucas Pacioli, published in 1509. These are fifty-nine perspective drawings of solids, both *solida* and *vacua*; the second term means drawn with solid bar-edges instead of closed faces. Throughout the sixteenth century it seems to have been considered a triumph of art to represent complicated solids, with a pyramid on each face. Thus Da Vinci gives an icosahedron, a figure inclosed by twenty triangles, in which each triangle is then made the base of an outlying pyramid: and he gives a number of prickly polyhedrons of this kind. Nothing harder could well be proposed to be accurately represented;

especially when the solid was to be formed of bar-edges, so that the back is partially visible through the front. Barbaro, to whom we shall come, also delights in this kind of exhibition, which shows how much beyond their neighbours the Italians carried actual performance. I further notice that the word *perspective* does not yet appear in its modern sense: when Pacioli mentions Da Vinci's plates, he says that his purpose in publishing them is "quod optice instructionem reddere possent." *Optice*, then, is his technical word for what we call perspective. *Scenography* was a common name; it is derived from the first book of Vitruvius, who describes it as "frontis et laterum abscedentium adumbratio, ad circine centrum omnium linearum responsus." The word *adumbratio* also became common enough, in the sense of a perspective drawing: this is a word attributed to Samuel Johnson, who always got credit for invention when, as not seldom happened, he produced something out of the limbo of oblivion.

While examining the 'Divina Proportione,' I thought I collected some evidence as to the date of death of its author, which date has never been given; an omission rather disrespectful to the first printed writer on algebra. Libri says that he never found Pacioli spoken of as living after 1509, the very date of the work. All copies, it is known, want the plate containing the letter Z, in the collection presently mentioned. And whereas there ought, according to the printed text of the work, to be sixty-one plates of geometrical solids, no copy is mentioned which has more than fifty-nine; and, which is more to the purpose, the plate following LVIII, being that which the table of contents shows to be LIX, is numbered LXI, as if the engraver had known there should be 61 plates, and had put that number on the last which came into his hands. This seems to point to a suspicion that the author died just while the work was being completed. The other books of Pacioli are beautifully finished in all that relates to printing. Now when an author completes the typography of two great works in the best style, and shows deficiency only at the very end of a third, after which he is never heard of again, justice to his memory—for he really must be dead by this time—seems to demand that his winding-sheet shall be held and taken to be the first leaf on which carelessness is made manifest.

Further still, the title-leaf, the last printed, has a curious circumstance about it. To say nothing of the second side—or *verso*—not having been well locked up, as the printers say, a thing unseen in the work, it contains a *sonetto dell'autore*, in company with verses by another person in the usual way. Now it was very uncommon for an author to contribute his own verses to a part of the work sacred to the eulogies of his friends; besides which, Pacioli was not likely to make himself nothing but *autore*. We do not catch him, like Fergus Mac Ivor, without his tail. Three times in this very work, before the reader gets near the divine proportion—which, by the way, is Euclid's extreme and mean ratio—does this same *autore* set himself forth as "Fratr Lucas Pacioli ex Burgo Sancti Sepulchri, Ordinis Minorum, et Sacre Theologie Professor." Both the sonnet and its heading are strongly indicative of the superintendence having changed hands. *Autore*, indeed! And the sonnet itself, when examined, turns out to be an indifferent translation into Italian of the Latin verses of a friend, which are given on the opposite part of the page. This completes a reasonable proof. It is quite incredible that Pacioli should have printed as a sonnet of his own a translation of verses which stand before the eye of the reader as from another person. But if, after his death and the delay consequent upon it, some incompetent executor had happened to find, with the Latin, an attempt at Italian translation with which the author—or some one else, it may be—had amused himself, all that is seen is likely enough to have been the consequence.

We now come to Albert Dürer, celebrated not only for his perspective, but for the effect of his shading. Erasmus, in his dialogue on pronunciation, says:—

"At Apelles coloribus licet paucioribus minusque

ambitiosis, tamen coloribus adjuvabatur. Durerus quam et alias admirandus, in monochromatis, hoc est, nigris lineis, quid non exprimit! umbras, lumen, splendorem, eminentias, depressiones." "The felicissimis lineis licet nigris se ponit ob oculos, ut si colorem illius, injuriarum facias operi."

There are abundant specimens of this power of drawing in the British Museum. There is a vignette of cows and sheep in the work I presently name, which seems intended to contrast with the necessary stiffness of the geometrical designs.

It is asserted again and again that Albert Dürer wrote on Perspective, and that his work was published. The cataloguers, as Lipenius, Watt, &c. mention a work with perspective in the title; but I have never found any other trace of it. Other writers—especially the Jesuit, a very good authority,—allude to the *Institutiones Geometricæ* as the work in question, and this seems to be the only pretext; perhaps the work of one *Albrecht*, published after 1600, helped the confusion. The other works of Dürer can hardly be in question.

Dürer wrote his works in German: the Latin editions were given after his death. I do not know the German date of these *Institutiones*: Latin editions were published in 1532, 1535, 1606; the last of which I use. To say there is nothing about perspective in this work would not be true. There are fourteen folio pages on the construction of the shadow of a cube, in which only one vanishing point is used. There are also descriptions of two machines for explaining perspective, which have often been mentioned with high praise as actual drawing contrivances: an artist would find some difficulty with either, for anything beyond lecture-room illustration. The first is a glass plate, with a stick in front, at the top of which the eye is to be placed. The artist then paints with a brush upon the glass, if the gentleman who is sitting for his portrait, with the glass between the artist and himself, should hold himself quite steady while he is being painted out of the artist's sight feature by feature: should he be restless, he will get as many noses as in a multiplying glass. In the other machine the picture works in hinges about one side of the frame. The picture being turned aside, an accomplice adjusts a thread, which acts a ray of light, to the point to be laid down: the other end of this thread has a weight by which it hangs down, passing over a hook or pulley at the eye-point. The artist, with another thread, manages to hit the point at which the ray-thread passes through what is to be the plane of the picture. This being done, the ray is dismissed, the picture turned back into its place, and the point laid down. This contrivance got a name: it was Dürer's *portula optica*. These ingenious illustrations have been made ridiculous by those who have gravely treated them as executive instruments. The fame of Albert Dürer in perspective must rest on his pictures and his drawings.

At the same time, the disposition to exalt such mechanical contrivances as those above described—not to speak of others by Egnazio Danti, Marolois, Scheiner, Schott, &c.—into instruments of art shows a very low state of working power, such as may well be imagined to have existed in the great bulk of draughtsmen, who had not much resource of thought to eke out their single vanishing point. And I may add that the brightness which has been reflected upon the period from the fame of Dürer and Da Vinci is a kind of false light, very common in the history of science, in which the carriage is frequently painted abreast of the horses, and the statistics of the crops are referred to the seed-time.

Both Dürer and Da Vinci give their notions as to the proper forms of printed letters, and their relations to a standard square in which they are drawn. These designs have made both the 'Divina Proportione' and the 'Institutiones Geometricæ' objects of interest to the curious in typography, especially the first, which is regarded by auctioneers and collectors rather as a typographical than as a mathematical work, as appears by the descriptions which are given of it and the prices which it commands.

It thus appears that we cannot obtain any proof that a second vanishing point was brought into the picture before the beginning of the sixteenth

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century; though two highly cultivated geometers, who were also first-class artists, had turned their energies upon the subject.

Further, I have much reason to doubt whether any book on Perspective was printed before the year 1505. This much I am prepared to say, that it is incumbent on any affiant that he should state where the book is to be seen. Up to the date just mentioned, *perspectiva* means no more than optics—or rather no less—in every case in which my access to books enables me to identify the meaning. In many cases this meaning almost speaks for itself, by comparison with the rest of the title of the work. The scientific reader may find a body of statements about books in Murhard's 'Litt. der Mathem. Wissensch.,' vol. v. p. 191, and in Kästner's 'Gesch. der Mathem.,' vol. ii. pp. 1–34. I give him the longest I know of. But he will find nothing, or next to nothing, about the distinctions of method between one book and another, and an unending confusion of details. Having seen a reference to Fludd's 'Utriusque Cosmi Historia' on the history of this subject, I turned to the page cited and found nothing about it. But on turning over the leaves I was struck by a diagram consisting of a perfectly black square of about five inches by five, with "et sic ad infinitum," printed along each side. This was the heading of a chapter "De vacuo et tenebris." I can hardly suppose that this was the reference intended; but certainly, of all the pages I examined, it looked most like the history of Perspective as I usually find it elsewhere.

A. DE MORGAN.

FOREIGN CORRESPONDENCE.

Vienna, October 9, 1861.

THE streets of Vienna are now exhibiting a rather picturesque appearance, in consequence of the various national costumes which the representatives of the heterogeneous masses composing Austria have thought it advisable to assume, and walk about in, like so many living protests against the unity of the empire. The decomposing elements peep out where least expected, and their immediate effect upon literature, art and science is rather serious. In Hungary and Bohemia several periodicals and Transactions of Societies hitherto published in the German language have been suspended, without their place being occupied by others written in pure Hungarian or Bohemian. At Prague there is also a movement on foot in favour of establishing a national theatre, in which the Bohemian language will be used, and the entire expenses of which will be borne by the State. The Viennese are rather low-spirited about all these and other decentralizing tendencies, and endeavour to derive consolation from the numerous new buildings now rising between the former suburbs and the old city wall, regarding them as a proof of increasing faith in the stability of the empire. But they forget that Vienna has been so overcrowded that, probably, the building trade would have flourished quite as much under the old régime, if the obstructions had been removed sooner. And, after all, such additions as these are made to London every year without exciting more than passing attention. None of the new buildings seem to recommend themselves by any other feature than their great height, and by the pity they inspire for those poor creatures who will have to live in the sixth and seventh stories.

Richard Wagner is still here, trying to bring out his 'Tristan'; but Madame Dustmann does not seem to cherish the duty devolving upon her as *prima donna* in this new addition to the music of the future, of which it is said that it soon renders a fair value a thing of the past. Wagner has made considerable progress in his Trilogy of the 'Nibelungen,' to be performed, if the singers do not break down, on three successive nights. At one of the minor theatres crowded houses are drawn by 'A Voyage around the World,'—to which the late circumnavigation of the Novara has furnished its chief materials. The drop-scene on this occasion is a large map of the world on Mercator's projection, and the scenery, copied from sketches taken on the spot, is justly admired. A virgin forest in New Zealand, in which one of the natives brought home

by Dr. Hochstetter is introduced, must be regarded as a triumph of scenic painting. At the Burg Theatre I witnessed a successful performance of 'Much Ado about Nothing,' in which M. and Madame Gabillion took the leading characters. Negotiations are now on foot about a series of German performances in London during the Great Exhibition in 1862, and several of the best artists are spoken of as secured for that occasion.

Shakespeare literature has lately received several additions. Bodenstedt, of Munich, has finished a version of the Sonnets, which it is thought will be as successful as his 'Songs of Mirza Schafy,' which have gone through nine editions in Germany, and have even found admirers in the rather indifferent English dress in which they were introduced to the British public. The dissertation by which the Sonnets were accompanied will be read with some interest. M. Bodenstedt has seen reason to change the usually received arrangement of the verses; and he endeavours to justify this step by advancing a theory which he conceives to explain the real drift and meaning of those poems. He rejects altogether 'The Key to Shakespeare's Sonnets,' lately published by Barnstorf, and ridicules the notion, advanced by the latter, that the dedication to "Mr. W. H." means to "Mr. William Himself."

German newspapers have derived considerable merriment from the so-called 'Livre des Sauvages,' supposed to be a 'Manuscript pictographique Américain,' and published at Paris by order of the French Government. It consists of 228 plates, representing fac-similes of a supposed history of an American tribe of Indians, to which the Abbé Em. Domenech has written a learned introduction and explanation. It now turns out to be nothing more or less than a copy-book of a German boy who lived somewhere in the backwoods of America, and who here made his first attempts at drawing and writing. It took some time before the French could be persuaded of this fact; and since they have been undeceived, they are making every effort to call in and buy up the copies, in consequence of which the price of this literary curiosity has rather increased than decreased. Dr. Petzholdt's pamphlet, 'Das Buch der Wilden,' in which specimens of the original are given, has tended much to confirm the idea previously entertained about the real nature of this French publication. People could not imagine that a person of such limited knowledge of languages as Abbé Domenech has shown himself to be, should have had the assurance to come before the public as an illustrator of American picture-writing. The boy-author has merely attempted to draw the most common objects, and to render their being mistaken impossible, he has, in most instances, written their names underneath. Judging from the introduction of certain figures, he must either have lived amongst Roman Catholics or been one himself; whilst the gross obscenities by which his book is disgraced show him to be a child of unusually corrupted mind. Under such circumstances, we will rejoice in a figure representing a child receiving a sound castigation from the hands of a person with something like two horns on his head. Let us hope that this old gentleman may be no one worse than the boy's father conferring upon the author the punishment he so richly deserves.

B. S.

\* \* It is due to the Abbé Domenech to state that he has advertised his intention of publishing a letter which will prove, he says, the authenticity of the manuscript of the work above alluded to. The publication is delayed, in consequence of the time required for the engraving of the plates, "analogous," the Abbé writes, "to those in the 'Livre des Sauvages.'"

OUR WEEKLY GOSSIP.

THE literary executors of the late Lady Morgan have arranged, conformably with the wishes of the deceased lady, that Miss Jewsbury shall prepare her letters and journals for the press. About a volume of Autobiography exists in the composition of Lady Morgan, ready for the printer. There are also journals and note-books, copiously kept, for many years subsequent to the period at which

the regular composition breaks off. The letters are extremely numerous, and comprise a cycle of secret history. Among Lady Morgan's most intimate friends were Lady Caroline Lamb and Madame Patterson-Bonaparte,—and the correspondence of these celebrated beauties is said to be in the highest degree piquant and attractive.

Lord Auckland, the Bishop of Bath and Wells, is preparing for the public a second selection from the Eden Papers.

Mr. John Hullah is preparing for publication 'The History of Modern Music.'

The new works in preparation by Messrs. Parker, Son & Bourn include—'A Historical Survey of the Astronomy of the Ancients,' by Sir G. C. Lewis,—'Christian Names: their History and Derivation,' by the Author of 'The Heir of Redclyffe,'—'On the Study of Character, including an Estimate of Phenology,' by Alexander Bain,—the Second Volume of 'The Greek Testament,' by W. Webster, M.A., and W. F. Wilkinson, M.A.,—and 'Town and Country Sermons,' by the Rev. Charles Kingsley.

Messrs. Blackwood & Son announce a 'History of the Greek Revolution,' by George Finlay,—'Norman Sinclair,' by Prof. W. E. Aytoun,—'The Christian Life,' by Dean Ramsay,—and 'Notes on Italian Industry,' by a Levantine Commissioner.

Mr. George Grubb has in the press a large work on the 'Ecclesiastical History of Scotland from the Introduction of Christianity to the Present Time.' This work will be published by Messrs. Edmonston & Douglas.

Dr. Steere's edition of Bishop Butler's works, will contain some as yet unprinted matter. Bell & Daldy, the publishers, also announce for immediate appearance, the 'Complete Works of Spenser, with Life, Notes and Glossary,' edited by J. P. Collier.

Messrs. Tinsley Brothers announce for December a reprint of Mr. Sala's story, 'The Seven Sons of Mammon,'—also, 'The Self-Divorced; or, the School for Wives,' by Capt. Curling.

New Place, Stratford-on-Avon, is for peremptory sale, on the 25th inst., Friday next. The bill announcing the sale is a curiosity, for it contains no declaration that within New Place are comprised the gardens of Shakespeare, the Holy Land of English literature. There is no sentiment about the advertiser, and there is no time for any on the part of the public, if they would rescue the old home of the honeysuckle and the eglantine, and a locality rich in sacred memories of the Poet, from profanation, nay, from obliteration. If the moneyed and right-minded public do not interfere, and purchase the ground in order to preserve it, the gardens will disappear. Remember, that here Shakespeare lived for a score of years, the last twenty of his life, and here died. Some 1,500*l.* it is calculated might purchase it all. If individuals are unprepared, however willing, to come forward, can Government do nothing? Fifty F.S.A.'s might meet in the Athenæum Club Library and do it all at once, at 30*l.* a-piece; about the compounding fee which purchases enrolment, after election to membership in the Society of Antiquaries. The Garrick Club, we hope, will be fired with jealousy at such an idea, and step in and secure the shrine now in such imminent peril. It would seem to be their peculiar and appropriate privilege, and they might do themselves this great honour at a less cost than it would be civil perhaps to name to such well-to-do people, whose reverence for Shakespeare is not to be doubted. But the decision must be speedily made; yet is there no lack of time, whereby to excuse any man who may afterwards regret his lukewarmness of action. Meanwhile, our readers may not be unwilling to know how the spot is described where the Poet lived so long and died in such honour. Thus runs the description, by direction of the mortgagees:—"The house and premises are situate in Chapel Street, in the borough of Stratford-upon-Avon, with a frontage of 84 feet in Chapel Street, and 214 feet in Chapel Lane, and consist of dining and drawing rooms, entrance hall, surgeries, seven bed-rooms, three dressing-rooms, bath-room, kitchens, good cellars and all necessary out-offices,

with extensive pleasure and kitchen gardens, aviary, coach-house, three-stall stable, piggeries, &c. The above forms a convenient and highly-desirable residence for a private family, or a professional gentleman, and also presents an unusual opportunity for capitalists, builders and others, on account of its extensive frontage in the centre of the town." Fancy capitalists and builders coming on the spot where Shakespeare walked, and thought, and talked, and smiled, and suffered, and passed away among his friends and flowers!

The public generally, and the engineering profession especially, will regret to hear that the name of Sir William Cubitt is in the obituary of this week. He has died after an illness which, for some years, had rendered him incapable of following his profession. Sir William was of a different family from that of the late Thomas Cubitt, but, like the latter gentleman, he had the merit of making his way from "nothing," to honour, eminence and fortune. Thomas Cubitt began life as a carpenter,—William Cubitt, as a joiner. At the age of 22, he attracted notice by his invention of the self-regulating sails for windmills. He soon became known as a general engineer, and we may say *felt too*, for in 1825 he invented the Treadmill; whereby, as an early practitioner upon it remarked, if he could not add a cubit to his height he could to his cursing. This "Cubit measure," as the sentences were called, of so many months at the mill, terrified all the thieves in London, and they have never taken to it kindly. The chief of his other works were the enabling sea-going vessels to be navigated from Lowestoft to Norwich, and the construction of the South-Eastern Railway, to clear a road for which the great South Downs cliff was blown up, he personally superintending the undertaking. It was his experience that was employed to watch the erection of the Great National Exhibition, the iron and crystal building of 1851, and so provide for its security. For his exertions he received the honour of knighthood, and has now passed away, in his 76th year, the pride of his native Norfolk village of Dilham, and leaving another great name on the roll of men whom the world honour heartily,—the architects of their own fortunes, the real founders of their family.

The local newspapers announce the death of "Mr. Charles Crocker, the Chichester poet." Chichester can boast of its poets of some celebrity, Collins amongst others; yet Charles Crocker is not undeserving a few words of honourable record and remembrance. Many years since we noticed his little volume as evidence of an appreciative and sympathizing taste in one of the humbler classes; for Crocker was at that time a working shoemaker, and a working shoemaker he continued, until his virtuous life had won for him the respect of his fellow-citizens, and he was appointed sexton, and subsequently verger, of the Cathedral. A humble office this, yet it sufficed for his ambition, and to make more generally known his gentle manners and general intelligence. It speaks well for Chichester that Charles Crocker, "the verger," was followed to the grave by Dr. Hook, the Dean, by many of the canons, by the Precentor, the clergy, Mr. Freeland, M.P. for Chichester, the Mayor, and by many of the aldermen, and other more distinguished gentlemen of the locality, and that at the Cathedral a funeral anthem was performed as a mark of respect.

The annual Exhibition of the Works of Modern Artists opened at Manchester last week. The Reporter of the *Examiner* and *Times* has much to say on the subject, and appears to have felt himself in a locality to which he had not been accustomed, remarking on his entry, "for the first time within our recollection we found a crimson floor-cloth"; and he notes it down as a thing "pleasant to the eye." He compliments the hanging committee on their painstaking and good taste, but is perplexed by the picture of a bird's-nest hung upside down, and exhibiting something antagonistic to the law of gravity in the undisturbed position of the eggs. This critic describes Mr. O'Neill's 'Leaving the Docks' as "an interesting crowd of well-drawn figures," while another critic,

in the *Courier*, confines himself to remarking that "it is priced 735*l*. The figures represent its fame,"—we should say the figures were rather "over-drawn." Both papers speak highly of 'Lord Ullin's Daughter,' by J. Lamont Brodie.

There is as yet a subject which has been strangely neglected by historians, namely, a complete account of the "Scottish Guard in France," next to it, in interest, would be a narrative of the "French in Scotland." Traces of the time when royal marriages produced political alliances, and interchanges of armed aid, and other mediæval courtesies between the two countries, are still numerous in French names and French phrases to be found in Scotland. The subjects we have alluded to have been selected by one writer, M. Michel, who is engaged on a work to be entitled, 'The Scots in France and the French in Scotland.'

M. Victor Hugo is said by the French journals to have sold the MS. of a new work, 'Les Misérables,' for the sum of 400,000 francs.

The Railway Passengers' Assurance Company claim to have the honour of giving 600*l*. for the last page but one of the advertising wrapper of the two shilling Catalogues of the Exhibition of 1862. By an error, the Accidental Death Assurance Company was named last week instead of the above.

Down Cathedral, Ireland, whose foundation dates from the twelfth century, and which ranks among the best examples of Irish Ecclesiastical architecture, is about to undergo restoration, if (that "potent if") the funds can be raised. The admirers of Jeremy Taylor, the honoured Bishop of this diocese, will rejoice to hear of the opportunity now afforded them, for, says the Dublin *Evening Mail*, some memorial of that ornament of the see of Down is intended amongst the improvements of the cathedral of the diocese over which he presided. Jeremy Taylor, it will be remembered, erected the tower on the Cathedral of Downmore, and his thrifty wife contributed the plate. These are good examples to be followed.

"Bowling," as a pastime followed by the pitmen, has not gone out in the North of England. "Rarely a Saturday passes," we are told by a Correspondent (Mr. W. H. Smith), from the chief town in Northumberland, "without one or more matches or handicaps being contested on the Town Moor, at Newcastle, sometimes for large stakes." The same Correspondent, speaking of local customs, adds, that "it is a very common practice in the North, both with the mining and agricultural populations, to place, in oral discourse, the christian and surname of the wife before the merely christian name of the husband;—more especially where the wife takes a very active part in their joint business, or when it conduces to greater euphony."

There is a notice by Mr. Braouezec of the people of the Gaboon and its affluents, and of the river Ogouwal, in the *Bulletin de la Société Géographique* for June. To the highest peak of the Crystal Mountains the French officers assign a measurement of 1,400 mètres, or under 5,000 feet, but they speak of a mountain country behind, and indicate that an American missionary is the person who knows most about it. It is singular that the French Lieutenant, writing of his researches in 1858-9, makes no mention of Du Chaillu nor of his discoveries between 1857 and 1859, though he refers to Mr. Best, an American missionary, as having visited the Crystal Mountains and the country of the Faons.

Doré's edition of Dante's 'Inferno' was advertised for publication in July last, the price 5*l*. In the present month it has been advertised for 4*l*., namely 100 francs, a reduction of 20 per cent. A Correspondent, who purchased a copy early, complains of this proceeding on the part of the publishers, Messrs. Hachette, of Paris, with whom, indeed, he has so successfully remonstrated as to obtain from them an intimation that they have altered their arrangements, and an offer to return him "three shillings," which he describes as "rather evading than properly meeting his claim." Such a course is very likely to deter rather than invite

purchasers, who will naturally be looking out for "further reductions" before they go into the market. Nevertheless, the original buyers have no "claim" against the publishers, whose offer of "three shillings" is the instalment of a confession that they had made a mistake, which they rectify, perhaps, "on account."

The Italian general Cialdini will take his place among literary soldiers, as well as among other heroes. His despatches and his letters to municipal chiefs are remarkable for their spirit and originality. They say what the writer means, and they mean what he says,—two distinct matters. Their satirical turn indicates a quality which belonged to the writer from early youth. When Cialdini was studying mathematics under the Jesuits at Reggio, he was expelled for making an algebraic equation, wherein an ass was placed as being equal to a Jesuit. His expulsion justified the correctness of the equation.

Mr. C. D. Conway, who states that he was with the British Brigade under Garibaldi "during the entire period of its existence," waiting an opportunity to refute fully the statements made in a work which we recently noticed, 'The Track of the Garibaldians through Italy and Sicily,' begs, through our columns, to "warn the British public" against giving credence to what is there advanced disparagingly against the Legion.

Our Spanish Correspondent says:—"A slip of the pen in my first letter from Spain [*Athen*. No. 1769] must be corrected, as it may mislead tourists. I spoke of Pamplona as now only four-and-twenty hours distant from Madrid. This is wrong. Pamplona is a few hours distant (by rail) from Tudela, and thence to Madrid, by Hadraque (where one joins the rail again), the run is of four-and-twenty hours. Every half-year, however, will lessen the time. C."

The French papers announce the recent erection at Lyons of a statue commemorating Jacquard of the loom, to whose ingenuity the silk-weaving town is so largely indebted.—In the same columns a tributary project of a totally different humour is announced. There is a talk at Missolonghi, says the *Patrie*, of erecting there (with Greek money!) a monument to Lord Byron. This, we fancy, may be merely an air-castle.

The City of Dordrecht, in its capacity of being the birthplace of Ary Scheffer, intends to erect a statue to the artist. A grand *fête* will be celebrated on the occasion, for which the poet, Mynheer van den Bergh, at the Hague, has been invited to write a Cantata.

## SCIENCE

*Routledge's Illustrated Natural History. Birds.*

By the Rev. J. G. Wood. (Routledge & Co.) THE flight of time has brought Mr. Wood and his artists to the flight of birds; and, between them, these gentlemen have produced a handsome and readable volume. In the text Mr. Wood has not indeed taken wing like his subjects; but though he does not write winged words about winged creatures, he does sensibly handle that plume with which some one of the winged creatures has supplied him.

Although in such a book as the present, where the text-writer is restricted to a certain number of pages and a fixed number of Plates, one ought not to expect too much; yet we may remark, that the readiest method of rendering such a branch of Natural History as Ornithology extensively popular, would be to abound more in anecdote and history, and to be sparing of descriptions and the notation of mere generic and specific distinctions. Young people and the class of general readers for whom this publication is chiefly designed, are easily attracted by stories and traits of animal character, while they are provokingly indifferent to a bird's proper place in classification, and its special rank and scientific position, and also



to such information as how many eggs it lays, and what are the spots and colourings of the eggs of each bird. A man who has a passion for this science, and who, like Audubon or Wilson, will traverse wildernesses and forests and endure all kinds of hardships for the sake of acquiring new birds and acquainting himself with their habits and haunts, can throw a powerful charm round even his technical details by narrating the events of his own history in connexion with the objects of his pursuit. A man also of mere descriptive power, like Michelet, and who has never been out of his house after birds, or beyond a museum, will do much to make Ornithology widely attractive. Michelet's book, 'L'Oiseau,' is remarkable as an illustration of what a rich fancy can make of a few common facts and observations about birds. An equally rich fancy, combined with a far larger acquaintance with the science, might produce a very acceptable bird-book.

We do not mean that birds should be a mere subject for comedy, as Aristophanes made them. This would be easy and amusing enough, and nothing more. But the peculiar instincts and habits of birds might be more fully illustrated, or the existing and scattered illustrations more carefully collected and arranged. Something of this kind has been effected in one or two scientific books, though very partially; but every decade of years brings forward new facts and observations, and there is probably much of high interest and instructiveness to be found flitting about, wherever birds fly and patient observers note their flight and their behaviour. Mr. Wood has a sprinkling of such things, which gives us a zest for more.

The following story of a Redbreast, narrated by Mr. Thompson, and cited in the book before us, is not commonly known:—

"At Fort William, the seat of a relation, the following circumstance occurred. In a pantry, the window of which was left open during the day, one of these birds constructed its nest early in the summer. The place selected was the corner of a moderately high shelf, among pickle-bottles, which being four-sided gave the nest the singular appearance of a perfect square. It was made of green moss, and lined with a little black hair; on the one side which was exposed to view, and that only, were dead beech-leaves. When any article near the nest was sought for by the housekeeper, the bird instead of flying out of the window, as might have been expected, alighted on the floor, and waited there patiently until the cause of the disturbance was over, when it immediately returned to its nest. Five eggs were laid, which, after having been incubated without success for the long period of about five weeks, were forsaken. The room above this pantry was occupied as a bird-stuffing apartment; after the redbreast had deserted the lower story a bird of this species—doubtless the same individual—visited it daily, and was as often expelled. My friend, finding its expulsion of no avail, for it continued to return, had recourse to a novel and rather comical expedient. Having a short time before received a collection of stuffed Asiatic quadrupeds, he selected the most fierce-looking carnivora, and placed them at the open window, which they nearly filled up, hoping that their formidable aspect might deter the bird from future ingress. It was not, however, to be so frightened 'from its propriety,' but made its *entrée* as usual. The walls of the room, the tables in it, and nearly the entire floor, were occupied by these stuffed quadrupeds. The perseverance of the Robin was at length rewarded by a free permission to have its own way, when, as if in defiance of the *rule* that was practised against it, the place chosen for the nest was the head of a shark which hung on the wall (the mouth being gagged may have prevented it being the site); while the tail, &c. of an alligator stuffed, served to screen it from observation. During the operation of forming this nest, the

redbreast did not in the least regard the presence of my friend; but both man and bird worked away within a few feet of each other. On the 1st of June I saw it seated on the eggs, which were five in number; they were all productive and the whole brood in due time escaped in safety."

Another singular anecdote is related of a Black Redstart:—

"A railway carriage had been left for some weeks out of use in the station at Giessen, Hesse Darmstadt, in the month of May, 1852, and when the superintendent came to examine the carriage, he found that a black redbreast had built her nest upon the collision spring; he very humanely retained the carriage in its shed until its use was imperatively demanded, and at last attached it to the train which ran to Frankfort-on-the-Maine, a distance of nearly forty miles. It remained at Frankfort for thirty-six hours, and was then brought back to Giessen, and after one or two short journeys, came back again to rest at Giessen, after a period of four days. The young birds were by this time partly fledged, and finding that the parent bird had not deserted her offspring, the superintendent carefully removed the nest to a place of safety, whither the parent soon followed. The young were, in process of time, full fledged and left the nest to shift for themselves. It is evident that one at least of the parent birds must have accompanied the nest in all its journeys, for, putting aside the difficulty which must have been experienced by the parents in watching for every carriage that arrived at Giessen, the nestlings would have perished from hunger during their stay at Frankfort, for everyone who has reared young birds is perfectly aware that they need food every two hours. Moreover, the guard of the train repeatedly saw a red-tailed bird flying about that part of the carriage on which the nest was placed."

Amongst birds familiar to us all, none is more beautiful than the Kingfisher, yet his greediness and gluttony sadly detract from the charms of his brilliant plumage, which, strangely enough, loses all its gorgeousness when viewed against freshly fallen snow. That a bird so mythically poetical as to descend to our time under the old name of Haleyon, and to give even to some portions of our existence the sentimental name of "Haleyon days"—fourteen days of calm weather being fabulously within the power of the haleyon or kingfisher, whilst its nest lay snugly and dryly on the surface of the seas—that such a bird should turn out to be nothing short of a voracious feeder and never-satisfied fisher is a painfully prosaic translation of fable into fact. Mr. Gould has recently settled a long open question respecting the singular materials found where the kingfisher lays its eggs. He watched and experimented upon a kingfisher's building propensity, and ultimately dug up the well-formed nest of fish-bones of the size of a small saucer, and the walls of which were fully half an inch thick. The mass of bones—weighing 700 grains—had been cast up and deposited by the bird and its mate in the short space of twenty-one days, during which eight beautiful eggs, an unusual number, were laid by these fish-feeders. To obtain any approximate idea of the number of fish required to form this mass, the skeleton of a minnow, this bird's usual food, must be carefully weighed. Certainly this is making the most of fish—to live upon their flesh and build with their bones.

Probably some of these bones were the remains of hoarded fish, for the kingfisher when he has caught more than he can eat at once, will carry his fish to a storehouse and hide them there till his appetite returns. In one instance this storehouse was a crevice formed by the roots of a willow tree growing close to the water's edge, and it usually contained one or two fish, although sometimes there were five or six in the crevice, and some of them so large that they were removed and cooked.

The labour with which the bird-fisher had got these on shore was evident from the strong tracks of its feet on the soft mud of the bank.

On some occasions this devourer has met with poetical justice inflicted on him by his prey, though passively, so that he has fallen a victim to his voracity. Mr. Wood narrates the following instance of such a fate:—

"A kingfisher had caught a common bull-head, or miller's thumb, a well-known large-headed fish, and on attempting to swallow it had been baffled by the large head, which refused to pass through the gullet, and accordingly choked the bird. The kingfisher must have been extremely hungry when it attempted to eat so large a morsel, as the fish was evidently of a size that could not possibly have been accommodated in the bird's interior. Several similar examples are known; but one, which is recorded by Mr. Quekett, is of so remarkable a kind, that it is worthy of notice. The bird had caught and actually attempted to swallow a young dabchick, and, as might be supposed, had miserably failed in the attempt. The most complete instance of poetical justice befalling a kingfisher, is one which occurred in Gloucestershire, and was related to me by an eye-witness. The narrator was sitting on the bank of a favourite river and watching the birds, fish, and insects that disport themselves upon and in its waters, when some strange blue object was seen floating down the stream, and splashing the water with great vehemence. On a nearer approach it was seen to be a kingfisher, from whose mouth protruded the tail and part of the body of a fish. The struggles of the choking bird became more and more faint, and had well-nigh ceased, when a pike protruded his broad nose from the water, seized both kingfisher and fish, and disappeared with them into the regions below."

Gluttons are not usually susceptible of the charms of music, yet the kingfisher is, for in a room overlooking a stream which kingfishers frequented, an organ was placed and played on. The performer observed that whenever old solemn strains and ecclesiastical chants were played the birds would soon make their appearance at the bottom of the garden, and sit there as if enchanted by the strains. But quick and lively airs appeared to disconcert them, as was discovered after many experiments and much patience in observing.

Sensibility to music would lead us to expect a friendly disposition and a willingness to become familiar with man. That such is the case with the kingfisher is little known; but we shall confirm the fact by an extract from Mr. Wood:—

"The kingfisher, if unmolested, soon learns to be familiar with man, and has no hesitation in carrying on the daily affairs of its life without heeding the near presence of a human observer. I have known a kingfisher to sit upon a projecting stone that overhung a stream running at the foot of a garden, and to permit the owners of the garden to watch its proceedings without exhibiting any alarm. If managed properly, this interesting bird will so far extend its confidence to man as to become partially domesticated, speedily rivaling the robin or the sparrow in the bold familiarity of its manners. One such bird, that was tamed by a friend, owed its domestication to the loss of its parents. Three young kingfishers were seen sitting in a row upon a branch of a tree close to a stream, and drew the attention of their future guardian by their constant wailing after food. Various kinds of food were accordingly procured for the poor desolate birds; but as the right sort of diet was not obtained for some days, two of the young birds died. The third, however, survived, and lived for a considerable time, coming regularly for his food, and receiving it at the hands of his protector, but never venturing into the house. In process of time he met with a mate and founded a family after the usual kingfisher fashion. But he soon discovered that it was easier to supply his family with food by resorting to his kind friends and asking them for fish, than by spending time and trouble in capturing fish for



himself. One of these birds became self-tamed, if such an expression may be used, and was remarkably familiar with the person to whom it owed its self-acknowledged allegiance. The association began as follows:—A young man was fishing in a preserved stream, and had caught, as is sometimes the case, a very little fish instead of the trout which he was endeavouring to capture. He took the insignificant prey off the hook and flung it towards the river, intending to return it to the water. His aim, however, was not a good one, and the fish fell upon the bank instead of reaching the stream, and was immediately pounced upon by a kingfisher that shot unexpectedly through the air. Being rather amused at so bold a proceeding, the angler threw the next little fish on the grass, and had the pleasure of seeing the bird come and seize it as before. By degrees the bird became more and more familiar, until, encouraged by impunity, it would snatch up a fish within a yard of the angler, and after swallowing it or carrying it home, would perch on a neighbouring bough and wait for more. After awhile the angler bethought himself of accompanying each fish with a peculiar cry, and in a very short time the bird understood the call, and would come whenever it was uttered. This strange friendship endured for upwards of three years, but the ultimate fate of the bird I have not been able to discover. It never would take the fish out of the hand, but was in every other way so exceedingly tame that the keepers were utterly astounded, the possibility of taming a wild bird never having entered their dull heads."

These are the kind of narratives which will render a work like the present welcome in many households, and which will not be without interest even for the "heads of families."

In looking through these pages, we cannot but feel that the clever artists deserve a word or two, and in fact their work will be the first to attract the eye of all who may open the pages of this volume. With very few exceptions, they have succeeded in portraying their feathered friends both faithfully and strikingly, and they are entitled to the more credit for such faithfulness when we remember that no one of the birds ever gave the artist a sitting.

Of course birds, like men and women, are more or less easily represented; and thus, while a few of the less presentable birds do not come forth in these woodcuts as they might in a different style of art, there are others, and these form the majority, which are remarkably life-like. Among the rarer birds so delineated we may name the Emeu, the Rhea and the Cassowary.

How far such ornithologists as Mr. Gould and others who have published costly books upon birds will be pleased with the issue of such cheap illustrations as those before us is no affair of ours, but certainly the economical public have every reason to be grateful for so much plain and popular ornithology, so well illustrated, and at so moderate a cost.

## FINE ARTS

### FLORENCE EXHIBITION.

Florence, October 12, 1861.

ALTHOUGH many Sections of our Italian National Exhibition are still very incomplete, yet its spacious picture-halls are now nearly all open to the public, and form one of the principal points of attraction to the visitors of every class. And in truth a more interesting sight for all who take an interest in the Art-career of the new nation can hardly be found than that presented by the collection of pictures, which fill three great halls on the ground-floor of the Exhibition-palace, and above a dozen smaller rooms on the first story. They come from every part of Italy, and a mere glance over them triumphantly shows the falseness of the too common assertion, that Modern Italy is hopelessly sterile in that artistic power which was among her noblest boasts three centuries ago. The picture-show of our Exhibition is such as no nation

of Europe had need to be ashamed of; and so far from being fruitful in the mere *rechauffés* of foregone style and subject which mark a period of stagnation in Art, it contains a great number of works abounding in fresh and original thought, and admirable both for sentiment and effect, although at times deficient in the careful finish which was the almost sole merit of the last generation of Italy's modern painters. But, in truth, one of the most interesting features of the picture-show at the Exhibition is the juxtaposition of paintings by men of the *ci-devant* or Academic school, such as the late Prof. Bezzuoli, Giorgio Berti and others, and in landscape, Markò and his numerous imitators, with the works of the new men whose names are rising into note, to wit, Celentano, Induno, Morelli, Pagliano, Comino, and many more, together with the transition party of artists partaking of the characteristics of both schools, such as Pollastrini, Ussi, &c., to whose pencils are owing some of the most striking pictures in the collection. It is also very cheering to see the immense progress made of late years in Italy in landscape-painting. The garish conventionalities which were wont to pass for studies from nature here but a few years ago, with their teardrop smoothness, their pompous assemblage of meretricious accessories and unmeaning elaboration of handling, have given place in many cases to mere sketches of scenery severely faithful to nature, and sober, sometimes too sober, in choice of effects. These, however, are the pictures which hold an extreme place in the scale of reaction. Between the two poles, as in the former case, there are many very beautiful works well worthy of notice. Signor Comino of Turin has more than one landscape of rare charm and truthfulness, especially the one marked 'Shepherds on the Mountain,' in which the mighty snow-robed mass of Monte Rosa rises full in front of the spectator, parted from him only by an intervening ravine; on the higher side of which there is an admirable foreground of broken rock-buttresses and herbage, with a train of cattle and sheep, followed by their guardians, just dipping over the edge of the precipice, where a grassy track leads down into the purple haze of the awful rift below. The pale golden glory of the snow, and the uncertain mists floating about the outlines of the mountain-peaks are singularly well given.—Signor Corvini has two excellent landscapes of careful and most difficult study. The one represents a piece of water slightly frozen over, with groups of trees and bushes just powdered by a snow shower; the other is an intricate forest glade, stripped of its foliage and under the same delicate snow-effect as the former. Signor Vertunno, too, a Neapolitan artist, has a powerfully characteristic picture of the desolate Roman Campagna, with its stunted herbage and ruined walls. The landscapes of Signor Valentini belong strictly to the new and sober school, and are considered as among its best specimens. The artists of Northern Italy seem rather to bear away the palm for landscape from their midland and southern brethren, though in truth it must be said that in every branch of the art Naples has her full share of representatives, and that she has far outstepped Tuscany in the race for honours to be won in accordance with the new doctrines of sentiment *versus* finish, or, as one may say, of mind *versus* matter.

The ground-floor halls contain the paintings of greatest calibre and pretension. Ussi's 'Duke of Athens signing his own Sentence of Banishment' is here, a noble picture, of which I gave some account last year in the columns of the *Athenæum*. Here also is Pollastrini's well-known painting of 'The Exiles of Siena,' charming in its sentiment and drawing, but somewhat defective in colouring and in the management of the light, which falls too exclusively and monotonously on the upper portion of the figures. The same artist has also here a remarkable 'Death of Alexander dei Medici,' the effect of which is marred by the horrible nature of the subject. Signor Mussini has several large pictures besides his wide-eyed portrait of the King; all hard, correct, and ungenial, though clear in colouring. Signor Rapisardi (a Sicilian), besides many works already familiar to the Florentine public, has also a very large and in many respects

effective painting destined for an altar-piece, and representing a scene in the life of Saint Benedict.—'The Defeat of Ezzelino da Romano,' by Signor Malatesta of Rimini, a picture of grandiose proportions (some four metres by three and a quarter), is very unequal in parts, and the background and sky sorely smudged and uncertain, but the principal figures are full of life, excellently grouped, and the whole painting tells its story admirably well. All the large historical pictures in the lower rooms may be said to belong to the transition school in Italy, and they would assuredly be remarkable in any Exhibition in Europe, although something of the old academical stiffness and mechanical compounding of effects according to recipe can yet be traced in them.

Among the most attractive pictures in the Exhibition, and those which hold out the fairest promise for Italy's artistic future, I shall now jot down a few, some of which will, in all probability, be sent to the London Exhibition of 1862 as samples of modern Italian Art. Signor Lanfredini's 'Episode from the Battle of Magenta' embodies the touching story recorded in the newspaper accounts of the battle, and embalmed in the noble verse of the late lamented poetess, Mrs. Browning, of the cartridges which were found without ball on the bodies of young Italian recruits in the Austrian service, who, compelled by their tyrants, had fallen fighting against the countrymen whom they loved too well to harm. One of these true-hearted striplings lies dead on the ground, the centre of a knot of Italian soldiers, one of whom, with a face of indignant emotion, holds out the ball-less cartridges found in the dead lad's pouch to a group of passing patrol on the field of battle. The treatment of the subject is simple, unaffected, and it is evidently executed *con amore* as well as with pictorial skill.—'Buondelmonte carried to the Grave,' painted by Signor Altamura, a Sicilian artist long settled in Florence. The grouping and *chiar-oscuro* and the ominous bearing of the crowd around the bier predicting, as it were, the endless bloody feuds of the 'Blacks' and 'Whites,' Guelphs and Ghibellines, to which Buondelmonte's murder opened the way, are well given; but the painting is hasty and sketchy, and the heads are too often reproductions of the same type. Signor Altamura has several other pictures of smaller size in the Exhibition. The most effective perhaps is 'The Return of Tasso to his Sister's House at Sorrento.' Years and sufferings have so changed the brother's face as to make him unrecognizable by her as they stand face to face under one of the pillared vine-arbours so common in Italy, while the sunshine streams through the leaves above, and the two figures are powerfully thrown out by a distant background of brilliant sky and sea and bloomy mountainous shore. A servant waiting a few paces off, and the sister's little wondering child gazing at the unwonted figure of the strange gentleman, make up the picture.

There are several battle-pieces, or rather episodes from battles, which are full of talent and effect; especially Signor Emilio Lapi's 'Scene from the Battle of Palestro'; Italian Light-horse chasing Austrians over broken arable ground, towards the spectator: a composition demanding great skill in the drawing, and admirable for its study of character in the faces of the pursuers and pursued.

Signor Induno, of Naples, exhibits, among other works, a spirited 'Bivouac of Volunteers,' and a domestic scene, called 'The Letter,' which has been greatly admired. It represents a family group, gathered in the "house-place" of an old-fashioned *fattoria*, or farm-house, to hear the tidings sent by a volunteer son from the scene of the war. The pretty puzzled look of the reading sister, with the photograph of the young soldier lying on the table beside her; the mother's eager attention; and the figure of the old father, spectacles on nose, backed up against the antique fireplace, are all worthy of great praise.—Signor Cabianca, with too much of dash and carelessness in his style, unites a great deal of poetical sentiment and originality; witness his 'Old Woman and Child,' standing in an aureole of glorious Italian sunshine on the threshold of a tumble-down cottage, whose blank, ruinous

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wall forms the background to the figures; and still better, as a sample of his power, witness the small oblong picture above stairs, called 'Morning,'—no pageant of rosy-fingered nymphs and coquetish cupids, but a modest-tinted sweep of pale sea and wavy coast-line, seen from a grassy height, whose rampart-like outline cuts against the faint sea-blue. In the foreground, in the left-hand corner of the picture, rises the grim arched portal of a convent, from which issue listless pairs of white-coifed nuns to take their mournful recreation on the breezy terrace, where some of them stand watching the cooing flirtations of a party of white pigeons, while others descend some steps which lead into the cold blue shadow of a burial crypt. The whole tone of the painting is subdued and harmonious, and leaves nothing to be desired, but a little more manual industry—

That mortal half, without which genius' self  
is an unbolled spirit.

Signor Brini's picture of the 'Inquisition,' exhibited some years since in Florence, is one of the attractions of the upper rooms. It tells the revolting and too-often-enacted story of fanatic cruelty, wreaked on a helpless and innocent victim in the dark torture-chambers of the self-styled Holy Office. A young and beautiful woman sentenced to the rack is half lying, half sitting on the ground, in the grasp of her persecutors, while the relentless judges sit round, fiercely vindictive or coldly cruel, presided over by a gross-featured, heavy-browed Dominican, who with pointed finger directs the familiars in their hideous office. The red lamp-light which illumines the scene, mingling with a stream of daylight that comes down a distant flight of stairs, is most skillfully managed. This picture created a great sensation in Florence when first shown here, before the opening of Italy's new dawn of civil and religious freedom, when, after being exhibited for a few days, it was removed by summary order of the police. Strange to say, Signor Brini has produced no subsequent work of any thing like similar merit.

'The Death of Tintoretto's Daughter,' by Signor Pagliano, of Milan, is another of the gems of the picture-show. Like most of these new Italian *tableaux de genre*, it is remarkable for soberness of conception and skillful drawing. The young girl lies extended on her bed, the flush of life scarcely yet faded from her lips, and pressing a crucifix upon her bosom, while the despairing father kneels behind the foot of the couch, his grey head bowed down, and his face hidden in the bed-clothes. Slender materials these, it would seem, yet they make up a touching and delightful picture.

I must not forget to mention Signor Celentano's 'Venustian Senators': a very noticeable work for its careful painting, dignity and individuality in the figures, and the easy harmony of action which pervades the whole. It represents a number of senators of the Republic of St. Mark passing along the court of the Ducal Palace, previous to mounting the Giant's Stairs to their council-hall. Each particular figure comes out with a power and significance which imprints it bodily on the memory, and the painting owes little or nothing to richness of colour, from the necessary prevalence of violets and blacks in the senators' robes, and the grey stone-work of the walls of the venerable palace court, only the lower story of which appears on the oblong canvas, so as to leave no space of sky above.

Naples, as I said before, has been very fertile in paintings of merit. One of her worthiest representatives at the Exhibition is Signor Morelli, a young artist, whose name is already well famed throughout Italy. His largest and most ambitious picture here is 'The Iconoclasts.' It represents a painter, one of the early Christians who adorned with their stiff Byzantine Saints and Crucifixions the gloomy niches and altars in the Roman Catacombs, discovered by a party of Iconoclasts (image destroyers) painting a rude image of the Saviour over the sepulchre of his dead wife, in those gruesome vaults. The intruders heap insults on the unfortunate limner, and wound him in the tenderest feelings of his nature; trampling on his pictures, breaking palette and brushes, and loading him with coarse abuse, while he, half kneeling, receives the storm with sternly compressed lips and eyes fixed on the

earth, waiting in silent dignity for the probable death which he expects will follow. The female figure which stands behind, veiling her eyes with a red mantle, rather detracts from than adds to the beauty of the composition, owing to something theatrical in the action. 'The Interior of the Women's Baths at Pompeii,' is another greatly-admired picture by the same hand. The aerial perspective and the receding depth of the chamber in which the half-nude figures literally start from the canvas, can hardly be too much commended; but a little more beauty of feature might have been bestowed on the fair Pompeian bathers, and one of the figures has a sad defect in the modelling of the waist, which gives it the appearance of an unsightly wen, and which probably a few touches would remedy.

'Lara and his Page' is another picture of merit, by Signor Morelli, and perhaps, as a whole, superior to that last mentioned, for power of drawing and that careful execution which, in general, is this painter's weak point. He has several other works in the collection, all of much merit, though less important than those of which I have spoken.

There is a remarkable lack of good portraits in the Exhibition. Three or four only are such as to leave any lasting impression. Signor Gordigiani, the son of the late composer, is perhaps the most fortunate in this branch. His portrait of the Marchesa Tolomei is very admirable, both as a likeness and as a work of Art. I must not conclude this letter without mentioning a large picture, which though of no great merit in itself is always sure to be found surrounded by a group of gazers. I mean Signor Puccinelli's 'Murder of the Cigoli Family,' by General Urban, in the last campaign against the Austrians. Every one knows the piteous tale of a whole peasant family shot down in cold blood for the crime of possessing in their dwelling some forbidden fire-arms. The composition is not particularly happy; the colouring not especially good; yet, every day, and above all on Sundays (the gratis days, when all Florence goes in free), this picture is the centre of sympathizing thousands, and I myself heard a sturdy artisan exclaim to his leaner half, after they had stood gazing at it for full five minutes,—“And to think that those rascals (the Austrian soldiers) are the friends of ‘il Babbo!’” (the late Grand Duke). Among the three thousand pictures and upwards which the Exhibition contains, none has laid a stronger hold than this on the hearts of the people. I shall hope in another letter to give some account of the sculpture-rooms, which are not yet complete.

TH. T.

FINE-ART GOSSIP.—A very effective drinking-fountain has been erected at the intersection of Victoria Street with Shaftesbury Crescent, Westminster. It consists of a vase of polished dark-red marble, of oval form and Etruscan character, with broad handles; this is placed upon a solid square block of grey marble, one face of which is hollowed out so as to form a recess, under which the water runs from a carved shell into a shallow basin at its foot; this block rests upon a broad table of grey granite in itself placed upon a handsome square base of the same dark-red marble as that employed for the vase. The horrid things which enterprising ironmongers have purveyed for the corruption of the public taste, and benevolent individuals bestowed upon us under the name of drinking-fountains, are so offensive to the eye that we heartily welcome the sight of anything so modest, elegant and grave as this little work.

On Tuesday last Mr. Burchett, Head-Master of the Training School of the Department of Science and Art, at South Kensington, distributed the medals and certificates to the pupils of the school in the department in question. The names of the recipients we have already recorded. The Head-Master, in addressing the students assembled, urged upon them the necessity of maintaining a high class of works, expressed his satisfaction that such had been attained, and commented upon the fact of a lady (Miss Helena Wilson) having for the fourth time obtained the highly honourable third-class certificate.

In pulling down the wall of the north aisle of

the choir of Worcester Cathedral, during the restorations now proceeding, an elm coffin was discovered in a hollow space, about six feet long, built into the substance of the wall. Within the coffin was found a perfect skeleton, the bones of which had become of a perfectly brown colour. The remains of some garments were discovered, and especially the soles of a pair of sandals, the leather of which was perfectly tough, and but little worn. The skeleton was lying with the head to the west, the arms across the chest, and appeared to be that of a male adult of middle age: one of the teeth had been evidently lost during life. The head is large, and the person had apparently been about 5 ft. 8 in. in height. Underneath the vault is an entrance to the crypt.

Some observations of ours respecting the Church of St. Mary, at Whitby, appear to have been so far misunderstood that a Correspondent presumes them to have been written in “grave irony.” We are unable to discover the grounds for this idea; our remarks and expression of a hope that the edifice in question might remain unrestored were plainly expressed, and seriously intended. We repeat that, of its kind, nothing can be more picturesque than the present appearance of the church; no doubt it is comfortably weathertight and commodious,—indeed, the look of service it displayed bore evidence to that effect. Then why restore it? Shall we be sure to make more beautiful that which has an expressive character of its own, which, to any but eyes that fail to see beauty out of conventionality, is eminently impressive? It is quite time that people took a thought upon the subject of the ruthless “restoration” of churches, so common now-a-days. One would really think that our fathers, grandfathers and great-grandfathers were folks whom we would forget as swiftly as possible, and that the marks of their occupancy of our world, not always artistically beautiful, it must be admitted, although truly so in the case in hand, should be torn down in order to produce that which is, after all, but a re-construction, very often with ill success, of the works of still more remote ancestors. It will be understood that we are not arguing against careful restoration in general, but opposing the reckless change of churches which have little or no architectural noteworthy, and especially advocating the preservation in its present state of a truly characteristic and singularly picturesque building. Suppose we do pull the service-scarred edifice to pieces, remove the quaint galleries, the deep and singularly inartistic pews, tear down the old tablets with the queerly arranged scriptural quotations, put on a new roof with vaulting or open timbers, raise the tower, and, instead of the great Dutch globe with its many burners, put pert lacquered standards, having the newest Birmingham glitter upon them, moulded into all sorts of flagree, and with the most modern *recherche* twiddlings roundabout them, put the loftiest arcade to the aisles, band their shafts and openings with verses in blue, black and vermilion, in a character no fisherman of the town and exceedingly few of the population in general can read! Let a clerestory take the duty of the many-windowed roof, and light the interior through new stained glass, and what do you get by all this? An extremely correct building with which no stranger will have a grain of sympathy, and no native an association to remind him of his father, his mother or his own youth. For the sake of smoothed freestone and polished granite, for cheap brass and encaustic tiles, machine-made glass and a pulpit carved by steam, or a wonderful altar-cloth all gold and silk, it is proposed to do away with the memories of three centuries and ten generations, destroying, at the same time, a thing which is more truly beautiful, being a picturesque result of Time's changes, than the most successful adaptation,—which may be beautiful, but will certainly not be venerable. Another matter which we shall urge may be worth consideration ere such a thing is decided on. As it stands, there is quite sufficient of the dignity of age and service about St. Mary's Church to prevent its being out of keeping with the adjacent Abbey ruin. How a fine new modern Gothic church will agree with the latter it is quite needless to say.



## MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, COVENT GARDEN, under the Management of MISS LOUISA PYNE and MR. W. HARRISON, WILL OPEN for the SIXTH SEASON, on MONDAY NEXT, October 21st, with (first time) an entirely New Opera, by Howard Glover, entitled 'RUY BLAS.' Principal Characters by Miss Louisa Pyne, Miss Susan Pyne, Miss Thirlwall, Miss Jessie McLean (her first appearance on the English stage), Mr. Sautley, Mr. A. St. Albans, Mr. Facer, and Mr. W. Harrison. Conductor, Mr. Alfred Mellon.—Doors open at half-past six, commence at seven. Box Office open daily from Ten to Five o'clock.

GRAND OPÉRA DE PARIS.—Gluck's 'Alceste.'—There is, perhaps, no drama in music so much talked of, so little known, as Gluck's 'Alceste.' Every amateur has read the preface; but it is doubtful whether one in a hundred belonging to the present generation has gone further.—Yet the well-known preamble, however sounding it be, however influential it has proved, is a valueless, if not a mischievous, document;—in some most essential points open to reply and rebuke from the very opera which it was written to introduce and recommend. The world, ere it was written, had never, for an instant, questioned the vital value of truth in expression;—but the law of truth, as there propounded by Gluck, has been laid hold of and commented on as a new revelation, recommending the annihilation of those known forms and accepted symmetries on which Music, whether vocal or orchestral, interpreting definite sentiment, or suggesting vague emotion, must depend as basis. In an angry strain of autocracy, he denounced *da capo*, *ritornels*, otherwise, repetitions of themes already announced, as so many sickly conventions and concessions to the singers,—forgetting that his own 'Alceste' is as full of both as any opera constructed on false principles by those who had not the hardihood to preach what they did not practise! It is true that everything like florid execution is eschewed in 'Alceste,' as in Gluck's other four living operas; but this,—his justice of taste in selecting or sanctioning the ordinance of the dramas,—and his breathing, burning, varied use of the chorus, in which the old principles originated by Lulli and carried a step onward by Rameau, were wrought out further still, with a force and a brilliancy unknown till he came,—are all the peculiarities of style which can be fairly ascribed to the writer of the much-talked-of confession and diatribe. Before Gluck had ripened into the perfection which will never grow obsolete, Handel and the great Italians had shown how true declamation could be combined with the purest music in recitative;—also what undying might and beauty could lie in a simple melody. 'Lascia ch' io piango,' is not exceeded in pathos even by 'Objet de mon amour.'

Wrongly read, then, this 'Alceste' preface has become the excuse for idleness, error and want of invention;—rightly studied, it amounts to nothing with which every lover of beauty was not long ago familiar. But what signifies the preface, as true or false, when the appreciation of a masterpiece is the matter in question? The opera itself is among the immortalities of Art;—if the sculptor's *Niobe*, and the dramatist's *Lear*, and the painter's *Pitti Ezekiel*, are immortal.—*Alceste*, in Gluck's hands, is the most sublime expression of Woman's devotion existing in the wide range of opera, to pair off with his *Armida* as a presentation of Woman's passion. The same chords of emotion were touched by Beethoven in his 'Fidelio'; but even he, in spite of all the treasures of orchestral discovery with which he could enrich and decorate his creation, cannot, in tenderness, force and elevation, stand comparison with his more simple and mighty predecessor. As a series, the airs given to *Alceste*, connected as they are by soliloquy and declamation, offer, it may be repeated, the highest occupation to a tragic singer which exists. One, perhaps, even higher may be imagined—a *Medea*; had the sorceress been treated by Gluck.

How admirably, again, is this noble female figure framed and supported!—how is every appearance which she makes after her entrance provided for with as much variety as pertinence.—The solemnity of the temple-music ere the Oracle speaks, the grace of the songs and dances of rejoicing in the restoration to life of her consort, for whom the life of *Alceste* is to be sacrificed,—the voices of terror which claim her on the shores of the Dark River,—the dull, im-

perious call of *Charon*; each and all (to speak fancifully) casting hues and reflections on the main figure as she proceeds on her way,—have a dignity, a fresh beauty, and a supernatural awe, which are resistless.—As supports, again, the persons who surround *Alceste* are characterized with a vigour, which is in advance of its time.—*Admetus*, however important to the story, is, of necessity, effaced in some degree, by the tenderness, constancy and courage of his wife: but his songs would not fit either Gluck's *Roland* or *Pylades*. The inspiration of the *High Priest*, whose part in the Temple act towers above the rest in its grandeur, inasmuch as the speaker among those present is the nearest to the Oracle,—is remarkable in its tone, when compared with the no less forcible, but ruder, music given to *Hercules*. By those who have not heard or seen his operas, or who have not given themselves the trouble of thinking, Gluck has been criticized as limited when compared with later opera-composers,—has been called monotonous, if not poor in character. But his censors have forgotten that antique Beauty has its own world beyond the boundaries of which imagination cannot pass;—they have not recollected sufficiently (to appeal to a comparison perpetually invoked) that, even in Mozart's operas, there is, with small exception, neither colour, costume, nor manner of treatment to distinguish the songs of his heroines one from the other:—those (to instance) of his *Donna Anna* from those of his *Astrafiamante* or his *Fiordiligi*.—Throughout the entire drama of 'Alceste' no want of orchestral fullness is to be felt. The balance betwixt the support and that which is to be supported is perfect.—It is true that the effect of three bassoons,—or of flutes placed where clarionets should be, or of bass-horns, or of some other importunate conceit,—which seduces many incapable of embracing ideas in themselves of the highest order, must be sought elsewhere;—but it is only on an after-study of the score, not while the performance carries the ear along with it, that the critic begins to miss what may be called the neologisms of language in times more modern than Gluck's.—Some lengthiness there is in certain situations.—It may be questioned whether the appearance of *Alceste* would not gain were her first air omitted, and her entrance reserved for the Temple scene;—it may be felt that the last interview betwixt herself and *Admetus*, ere she finally dares the terrors of the gulph, is too long protracted—a travelling, so to say, over ground already fought in generous conflict.—But these are only objections which are inevitable to every musical work so lofty in argument and so large in scale; and they are stated merely in order that admiration, as warm as hearty conviction can feel and language express, may not be here confounded with that idolatrous spirit which claims absolute perfection for all that it partly looks up to, partly champions, in the irrational excess of its belief.

Every stage-revival of 'Alceste' (as, indeed, of every other one of Gluck's five operas), with any hope of success, must depend, for France and England at least, on the artist engaged for the principal part. We cannot (like the Germans) be content with a literally honest and ungraceful presentation of music so intense in its dramatic beauty—so full of poetry. We must have something more than a grammatical *Coriolanus*—than a *Cleopatra* who says her words correctly. Hence, in part, may arise the rarity of our opportunities for enjoying these greatest of operas. The Parisian managers have done wisely in following up the sensation created by *Orphée*, as presented by Madame Viardot. But the production of 'Alceste' must have proved an undertaking of greater difficulty for them and for her; owing to the wider scope of the drama as regards characters—and the amount of transposition necessary. Not merely should the heroine, by strict right, possess a high *soprano* voice, but the master wrote largely for singers having qualifications now to be found with difficulty. Some of his most august passages are allotted to male voices neither bass, baritone, nor robust tenor, as the distinctions are understood to-day. An *Orestes* in his second 'Iphigénie'—a *High Priest* in this 'Alceste' before us, are not to be 'cast' in every company. With every trans-

position it is needless to say some of the effect originally intended must depart; but there must be a balance struck betwixt what is accessible and what must be conceded, or these old poems must of necessity be 'shelved.' Nor, in spite of his preface, ever lived poet more ready to adapt, to arrange, and to concede than the Author of 'Alceste.' As matters stand at the Grand Opéra, the modifications have been accomplished in such good proportion, and with so much musical propriety, that there is no patchiness nor incoherence to be detected—little to betray to any one hearing the opera for the first time that changes have been ventured because they were inevitable.

In many respects the musical and dramatic execution of 'Alceste' at Paris will delight those who share our admiration for the genius of Gluck.—Madame Viardot's personation of the principal character must fulfil every expectation excited by the extracts from the opera sung by her at the *Conservatoire* Concerts, which produced so extraordinary a sensation.—It may be described, in one word, as triumphant;—for triumph implies difficulty overcome no less than supremacy. The part does not lie so well for her voice as that of *Orphée*; but her voice is in its best order;—and, either owing to care and repose, or to the strength of enthusiasm and consciousness of command over her audience, it has acquired a power in its middle notes which has been missing at certain stages of her career. Her *Alceste* is thus, musically, one of the most equal of her performances. The poetical feeling and expression thrown by her into the declamatory portions of the part—the force, the tenderness, the love of the woman, who as queen, wife, mother, yields her life to redeem that of her consort, in turns displayed by her, belong to the highest order of tragic art. Nothing comparable has been on the opera-stage since Pasta's royal robes vanished from it. Then, Madame Viardot's singing of Gluck's music—antique, yet never obsolete—has a breadth, a sensitiveness, a union of noble plainness with the finest finish, for which her great predecessor was never called on;—since Pasta's victories were won in music of a far more conventional order.—The *Alceste* of to-day has, no doubt, sought for the right traditions; but she possesses them within her own treasury of musical knowledge, and by right of her own instinct for what is beautiful and becoming in Art.—Let those who have misused Gluck's preface profess what they please; without the limitless vocal accomplishment which this great artist has acquired, it would be impossible for her (the characteristics of her voice considered) to give interest and variety to the grand and simple phrases of the old master.—Her acting is finer, because less elaborate than formerly. Its originality, its thoughtfulness, its power to take the heart by storm in moments when an outburst is permissible, are unimpaired; but her style has gained breadth and repose with time and success.—Here, then, is another figure worthy to take its place in that gallery which contains the most felicitous creations of a *Rachel* or a *Ristori*.

The *Admetus* of M. Michot is honestly and expressively sung. The compass and quality of his voice, which is sound and agreeable, suit the music and the character. His action is unpretending, and never by exaggeration or coldness spoils the scenes in which he appears with the heroine. M. Cazaux is pompous as the *High Priest*; the inspired sublimity of the character was not to be expected; it hardly comes within the reach of modern habits or studies. The *Hercules* of M. Borchart is burly and stentorian. The orchestra and chorus have been drilled with care: we are used, however, to something better and more brilliant in London. In the *ballet* the order of the dances has been changed, but Gluck himself cared comparatively little for this portion of his operas, once having written beautiful melodies. On turning over the pages of his 'Dom Juan,' it will be seen from what mine many of the dancing measures which figure in the scores of 'Orphée,' 'Armide,' 'Iphigénie in Aulide,' were drawn. Something, however, more in the Greek spirit might have been devised than the steps and groupings at the Grand Opéra, which strike us as discrepant with the music and the story.—The management, lavish as it has proved

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in "gilding the pill," for such a crude and indigestible work as 'Tannhäuser,' or such a puerile piece of dilettantism as 'Pierre de Medicis,' has been on this occasion parsimonious in the matter of scenery, which is familiar,—and to boot, Roman.—M. Carvalho was more tastefully liberal at the Théâtre Lyrique, when 'Orphée' was brought forward.

To give an account of the reception of 'Alceste' is, this week, impossible. The above notes on a work already made familiar by closet study have been taken during a series of rehearsals, winding up with the last one, which was in every respect a complete performance;—offered (as is French opera usage) to the critics and connoisseurs. We have small misgivings as to the result. Be it greater or less, however, this revival is intrinsically the most important and interesting event in the musical year 1861: one which may—must—lead to others of the kind in Paris.—In London, as Mr. Gye's attempt on 'Orfeo' showed, pretext at classicism is greater than managerial judgment, or reverence due to masterworks so magnificent in their power to move, when adequately presented, as the five great operas of Gluck.

**SADLER'S WELLS.**—On Saturday the tragedy of 'Hamlet' was revived, and commanded a full house. This announcement would not have imported much under ordinary circumstances; but, coming after so decided and successful a revolution in theatrical ideas of the character so boldly undertaken by a foreign artist, it compels some comparative remarks. Fortunately for such an occasional purpose, the *Hamlet* of Mr. Phelps is the least stagey of modern assumptions of the character. It is honourably distinguished from other stage-portraits in at least this negative particular. It has also some positive merits. It is a thoughtful, well-studied and most conscientious piece of acting. Mr. Phelps's style has of late also changed for the better. It is much less declamatory and irregular than it used to be, and he cultivates more the softer tones of his voice. It may be objected that his present subdued style is not so salient as his more demonstrative manner; that his portrait of the princely Dane is consequently too much of an indian-ink drawing, where the shading and outline are definite enough, but in which light and colour are wanting;—nevertheless the gain is great in the more evident aim at an artistic purpose, at careful delineation, and the achievement of an intense expression answerable to a deeper and more subtle feeling. The quiet elocution is certainly somewhat oppressive from its monotony, but it is perfectly consistent with taste and judgment. Now in many of the above particulars Mr. Phelps's *Hamlet* may compare with M. Fechter's; but there is much more in which they may be contrasted. This last distinguished artist is never monotonous, because his emphases, action and attitudes are all natural, not affected. Mr. Phelps uses more action, but too frequently he repeats the same; and the excessive use of his right arm and hand sometimes offends in a remarkable way. Often the indicating action precedes or follows the phrase instead of accompanying it; whereas in a purely natural delivery the two cannot help being together. Mr. Phelps, too, introduces less business into the situations; but in this he may be right. It is very justly questioned by our best Shakspearian actors, whether the performer should add to the poet's stage directions, however ingenious or effective may be the invention. That the poet has done enough in this way is clear from the fact, that the traditional business of his dramas has been found sufficient for exciting and interesting audiences of every shade of cultivation. M. Fechter, besides, impersonates the part which Mr. Phelps and other English artists never attempt. Such parts as *Hamlet* are not considered in the English green-room as character-parts, as portraits to be realized, but as ideal characters of which some general conception is to be formed; in which, in fact, the universal is of much more importance than the individual. Altogether, Mr. Phelps's *Hamlet* is an equitable, well-sustained and not inelegant expression of one of the finest of Shakspearian ideas; and it speaks much in favour of the taste of the theatrical public, that his performance is still capable of crowding the house to the ceiling.

ance is still capable of crowding the house to the ceiling.

**PRINCESS'S.**—A new comedieta was produced last week, entitled, 'Jeannette's Wedding.' It has been adapted from the French operetta of 'Les Noces de Jeannette,' which, with Victor Massé's music, was performed at Covent Garden last November, under the title of 'The Marriage of Georgette.' Divested of its operatic attractions, it forms a pleasant little anecdote piece, in which Miss Maria Harris supports the character of the patient wife very gracefully, and Mr. Widdicombe, as her irritable husband, is exceedingly ludicrous.

**STRAND.**—Two new pieces have been produced at this theatre; one not altogether new, and the other not altogether happy. Mr. Adolphus Charles Troughton has given a second version of a French vaudeville, which many years ago Mr. Haynes Bayly translated for the Adelphi, under the title of 'How do you Manage?' Mr. Troughton's version is named after his heroes, 'Short and Sweet.' The second new piece is by Mr. Stirling Coyne, and is entitled 'The Full Particulars of that Affair at Finchley.' The dramatic action is very slight, though put together with elaborate care, and we doubt whether it is sufficient to support a really dramatic interest. Miss Marie Wilton assumes a highwayman's costume in order to frighten her guardians into consenting to her marriage with the partner in her little plot. The incidents contrived for the embodiment of this eccentric notion are clever; but, beyond enabling the actress to exhibit some skill in assumption and characteristic by-play, are not exceedingly effective. Some signs of disapprobation followed the fall of the curtain.

**ST. JAMES'S.**—This theatre opened on Monday, with a numerous audience. The pieces performed were, 'A Cozy Couple,' 'A Scrap of Paper,' and 'Done on both Sides.'

**MUSICAL AND DRAMATIC GOSSIP.**—With next Monday the business of our musical season begins, in the opening of the English Opera at Covent Garden Theatre, with an entirely new work—'Ruy Blas.'—The programme of Miss Louisa Pyne and Mr. Harrison is a treasury of promises—since it announces the following novelties as likewise forthcoming:—'The Toy-maker,' an operetta, by George Linley; an operetta by Tom Taylor and F. Clay; 'The Puritan's Daughter,' an opera, by J. V. Bridgeman and M. W. Balfe; an operetta by F. Maddison Morton; a romantic opera by John Oxenford, Dion Boucicault and Benedict; an opera by J. R. Planché and W. Vincent Wallace; an opera by John Oxenford and Macfarren; and the English version of 'Faust,' by M. Gounod.—It seems so difficult a task to bring forward such a vast amount of untried music as the above, before April day, that we cannot but inquire, whether the advertisement is not vague in its wording, and may refer to coming seasons?

The Hanover Square Rooms have changed owners, and we understand that a considerable sum of money is to be spent on their decoration.—It would be well if some re-arrangement was attempted—such, for instance, as would throw the side room into the concert hall. An architect of taste and fancy might do this, so as to produce a good effect, though with the inevitable sacrifice of symmetry.

Mr. E. T. Smith is about to "be up and doing" again at Drury Lane, at which theatre Mr. G. V. Brooke, with some Australian celebrities, and subsequently Mr. and Mrs. C. Kean, are to appear.

Rumours are already wandering about the Boulevards of Paris as to Mr. Gye's plans and engagements for next season. Signor Graziani, it is said, will not return to the Royal Italian Opera. Treaties are described as being on foot with Madame Gueymard and with M. Obin of the Grand Opéra, it being intended to revive M. Meyerbeer's 'Robert,'—although that opera has never been fortunate in England, even when it had "the lift" of Mdlle. Jenny Lind's first appearance.—The amount to which our Opera houses (in common with those

of all Europe) are becoming Frenchified,—not merely in the matter of music, but of actors and singers also,—must, as a remarkable fulfilment, strike all who recollect how, twenty-five years ago, writers were sneered at and derided who called attention to the musical stage of France.

A few paragraphs may be added to the notices of opera plans and prospects in Paris published last week.—In correction of an announcement sent to a contemporary "by our Paris Correspondent," it may be mentioned that the revival of 'Pierre de Medicis,' and the *début* at the Grand Opéra of M. Faure, only took place on Monday last,—and not a fortnight earlier, as is on record.—There is little occasion to talk to London of an artist so highly gifted, so conscientious, and so resolute to improve as the French baritone,—who, by the way, has derived no small gain from his practice on our Italian stage. Nothing could be more complete than his success, or warmer than his reception. Seldom has a change of occupation answered so well as in this gentleman's case. By the side of M. Gueymard (who has stood still), and of Madame Gueymard-Lauters (who has kept her husband company in so doing), he appeared to great advantage as a finished artist with a style. In the lady's case this supineness is to be regretted;—for a more lovely *soprano* voice than hers is not now on the stage. Of Prince Poniatowski's music we have not till now spoken; nor, indeed, could it be made matter for ten words of criticism had it not been produced in such a theatre as the Grand Opéra of Paris. Well may national composers, famishing for an opportunity of distinction, bitterly feel "how fine a thing it is to be a Prince," when they hear the most feeble platitudes of the modern Italian school applied to the poorest of books, not only tolerated, but applauded by zealous myrmidons of the establishment, and count the time and cost bestowed on dressing and framing so paltry a production. Madame Ferraris dances brilliantly in the *ballot*.—Of 'Alceste' a separate report is offered.—The corps of the Grand Opéra stands in admitted need of being renewed and strengthened. Two new tenors are to be tried there—M. Louat and M. Morère.—M. Massé, we are told, is writing a new opera for the theatre.—While bringing up the record of a period of famine to the time present, the newest ballet, 'Le Papillon,' contrived by Mdlle. Taglioni for Mdlle. Emma Livry, claims a word. That thoroughly-trained young dancer may be said to have kept her ballet ground as first favourite—her throne having been lately jeopardized by a stranger from Russia, Madame Petipa. Mdlle. Livry's achievement has been made the more difficult by the uncouth dryness of M. Offenbach's music. For a spider romance, or "the dismal tale of a death's-head moth," it would have been appropriate.—While hearing it the real value of Adolphe Adam as the composer of 'La Fille du Danube' and 'Giselle' came into relief. Ugliness in dance-music, be the science ever so queer and transcendental, is a sin for which there is no pardon.

It sounds like a passage in a farce, but we are seriously told that Herr Wagner's congregation speak of his late appearance in Paris as a triumph; on the score, perhaps, of all discord being harmony ill understood.

Wherefore not "concealed success," as well as "concealed melody," which we have heard claimed as his *Eureka*? Persons go on to assert, that there is a chance of his 'Flying Dutchman' being given at (or forced on) the Opéra Comique of the French capital during the winter. If so, a question of copyright and copywrong may turn up. Years ago the book and the score (the former also by Herr Wagner) were offered to the Grand Opéra. The managers were alive to the poetry of the story, and dead to the "concealed poetry" of the music. So they made the former their own, and it was re-set by M. Dietrich, the present conductor of the orchestra.—The tale reminds us of the reception of Paer's 'Leonora,' by Beethoven. "I like your opera," said the rude Hermit of Vienna, "and shall set the book to music."—Meanwhile the Opéra Comique, is, we fancy, tolerably safe from the old original 'Flying Dutchman,' let who will command or intrigue for it.

## MISCELLANEA

*What is a Pistil?*—A critic in the *Athenæum* (Aug. 10) pronounces that "every tyro should know that no flower can have more than one pistil; the name designates the whole female apparatus." *Pistillum intra antheras communiter collocatur*, is the definition of Linnaeus, who called its parts, when it consists of more parts than one, *germina*,—a term now replaced by *carpella*. We must, however, add, in fairness to the author (Mr. Johnson), that he does not stand alone in this misconception. . . . The paragraph cited from 'Phil. Bot.' 111, is not Linnaeus's definition of the pistil, but his statement as to its situation; in the very context of which phrase Linnaeus moreover asserts the identical view which the critic imagines him to repudiate. . . . For the Linnaean definition of *Pistillum*, and for the proof that the term *germen* does not answer to *carpellum* (but to *ovarium*), see 'Phil. Bot.', 86, iv. 102. . . . To bear out his view, the critic should have appealed not to Linnaeus, but to Tournefort, who apparently introduced the word *pistillum* into botany, and who defines and describes it (Inst. p. 70) as a single body, as it most commonly is—and who named it accordingly (the *pistillum* in the flower being likened to the *pestle* in the mortar), but who nevertheless uses the term in the singular for the female organs collectively when more than one. The French botanists have naturally inclined to follow Tournefort; but as this usage could not be followed with perspicuity and consistency, they practically abandoned the word *pistillum*, and fell in consequence into the inconvenience of putting a part for the whole. . . . It is our opinion that Linnaeus rightly corrected the ambiguity or looseness of Tournefort in the use of his own term *pistillum*; that there are no good grounds, etymological, historical, or practical, for using the term as synonymous with *gynæcium*; and that scientific accuracy and convenience, such as is now required, are best reconciled with classical authority by employing the terms—*Gynæcium* to denote the female apparatus of a flower, as a whole, whether simple, single, or multiple; *Pistillum*, to denote each *body* of the gynæcium, whether one or more, distinguishing the *pistillum* into *simple* or *compound*; and *Carpellum* (or *Carpidium*) for each foliar element of the gynæcium, whether combined or uncombined. Thus neither of the three terms is superfluous, and *pistillum* is kept in its primitive Tournefortian, and in its complete Linnaean signification. A. G., Cambridge, Massachusetts.—[We are glad to find that amidst the din of war science has still leisure to think in the United States, and discuss little points of critical interest. We, however, take part with the *Athenæum*. . . . We attach no importance to the word *pistil* being employed by Linnaeus in the plural number, when used to express the common character of many different plants; he must then be understood to refer to the pistils of all those plants (500 pistils), and the singular number could not have been conveniently adopted. . . . When he said *pistilla different quoad numerum*, his meaning must be taken from the context, where he expressly declares (§ 102) that he judges of that number by the styles, if there be any, or by the stigmas. He surely cannot have meant that a *Silene*, for instance, has three separate pistils in each flower; all he meant was, that the female apparatus has three stigmata. . . . One circumstance is to us conclusive. In defining a Strawberry, Linnaeus wrote *Pist. Germina numerosa*, &c. Surely by all the rules of construction it would have been *Pistilla numerosa*, &c., had the separate parts of the female apparatus been intended to be called pistils. As the definition stands we can only translate it *Pistil* (consisting of) numerous germens. We cannot say that we are admirers of the word *Pistil*, for which *Gynæcium* is better substituted; but we must contend that if used at all it ought to bear the meaning given it by Tournefort and Jussieu expressly, and as we think by Linnaeus himself, if his words are rightly interpreted.]—*Gardeners' Chronicle*.

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Having increased our facilities for the manufacture of the Prisms, as well as the other parts of this important improvement in the Microscope, we are now enabled to make the addition to any Microscope, when it is really practicable, at the cost of 7l. 10s. In the case of new Instruments, the extra price will be only 6l.

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Economic management, no paid agents, and no commission allowed.

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The guarantee of an accumulated fund exceeding 925,000l.

A gross annual income of 145,000l.

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Extracts from the Report of the Directors for the Year 1860:—

Number of new Policies issued during the year, 988.

Assuring the sum of £481,231 1 10

Producing an Annual Income of 16,053 15 7

Making the total Annual Income, after deducting 96,124 annual statement in Premium 208,251 10 4

Total number of Policies issued, 23,573.

Amount paid in Claims by the decease of Members, from the commencement of the Institution in December, 1835 1,034,368 5 4

Amount of Accumulated Fund 1,398,895 14 11

The effect of the successful operation of the Society during the whole period of its existence may be best exhibited by recapitulating the declared surpluses at the four investigations made up to this time.

For the 7 years ending 1842 the Surplus was £32,074 11 5

" 5 years " 1847 " 85,129 5 3

" 5 years " 1852 " 232,061 18 4

" 5 years " 1857 " 345,034 3 11

The next Division of Profits will be made up to the 30th of November, 1862. Policies effected prior to that date, if subsisting at the time of division, will participate in such profit for the time they may have been in force.

The Prospectus, with the last Report of the Directors, and with illustrations of the profits for the five years ending the 30th November, 1857, may be had on application, by which it will be seen that the reduction on the premium rate from 11 per cent. to 9 1/2 per cent., and that in one instance the premium is extinct. Instances of the bonuses are also shown.

Members whose premiums fall due on the 1st of OCTOBER are reminded that the same must be paid within thirty days from that date.

Sept. 1861. JOSEPH MARSH, Secretary.

**ACCIDENTS OF ALL KINDS,**

AND FROM ANY CAUSE,

may be provided against by an Annual Payment of 2l. to the RAILWAY PASSENGER ASSURANCE COMPANY, which secures 1,000l. at death by Accident, or 2l. weekly for Injury.

NO EXTRA PREMIUM FOR VOLUNTEERS.

ONE PERSON in every TWELVE insured is injured yearly by ACCIDENT.

75,000l. has been already PAID as COMPENSATION.

For further information apply to the Provincial Agents, the Railway Stations, or at the Head Office, 64, Cornhill (late 3, Old Broad-street).

ANNUAL INCOME, 40,000l.

CAPITAL, ONE MILLION.

WILLIAM J. VIAN, Secretary.

64, Cornhill, E.C., JANUARY, 1861.

**GREAT BRITAIN MUTUAL LIFE ASSURANCE SOCIETY—NOTICE OF REMOVAL.**

NOTICE IS HEREBY GIVEN, that the BUSINESS of the above SOCIETY has been REMOVED from No. 13, Waterloo-place to their new and more eligible premises, No. 101, CHURCH-SIDE, E.C.

C. L. LAWSON, Secretary.

Sept. 20, 1861.

**THE MUTUAL LIFE ASSURANCE SOCIETY (A.D. 1834)**

29, KING-STREET, Cheapside, E.C., London.

Capital, from Premiums only, 305,000l.

Income 70,000l. Assurances 1,500,000l.

Bonuses average 2 1/2 per cent. per annum on sum assured.

Profits divided yearly and begin on second Premium.

Twenty-seventh Annual Report and Accounts may be had.

CHARLES INGALL, Actuary.

**NORTH BRITISH INSURANCE COMPANY.**

Head Office—64, Princes-street, Edinburgh.

London Office—4, New Bank-buildings, Lothbury.

LIFE DEPARTMENT.

Policies opened before 31st December will be entitled at next Distribution of Profits in 1863 to rank for five years bonus.

PROGRESS OF BUSINESS.

For five years, from 1853 to 1857 inclusive,

the annual average was 307 £376,948

In 1858, the Policies issued 435 377,425

1859 " " 605 440,913

1860 " " 741 575,869

This increase in the business of the Company will, it is expected, beneficially affect the Bonus to be declared at next Division of Profits.

New and liberal conditions of Assurance have recently been adopted, particulars of which, together with Prospectuses and all necessary information, may be had as above, or will be forwarded.

ROBERT STRACHAN, Secretary.

4, New Bank-buildings, October, 1861.

**STANDARD LIFE ASSURANCE COMPANY.**

ESTABLISHED IN 1825.

Progress of the Company's Business.

The business of the Company has increased steadily year by year, until it has attained its present large amount.

THE STANDARD has transacted a larger amount of business, during the last fifteen years, than any other Office.

From 1845 to 1850 the Amount of Assurances effected was £2,146,641 12 9

From 1850 to 1855 the Amount of Assurances effected was 2,492,388 6 7

From 1855 to 1860 the Amount of Assurances effected was 2,516,465 3 0

Total £7,155,495 2 4

This is all first-class home Business, the Assurances being almost entirely, as stated in the Proposals for Assurance, effected in connexion with Family Provisions and Marriage Settlements.

The REVENUE of the Company was in 1845 £103,371 3 3

" 1850 " £160,151 16 4

" 1855 " £237,450 1 9

" 1860 " £304,161 18 3

The FUNDS at the date of last investigation (1860) amounted to £1,536,502 19s. 4d., showing an increase of 700,000l. since 1851; while during the same period the CLAIMS under Policies in consequence of death were upwards of Half a Million sterling.

SPECIAL NOTICE.

Advantage of Assuring before the 15th November, 1861.

A Policy effected before 15th November next will not only participate in the 7th Division of Profits to be made in 1862, but will secure one year's additional Bonus at all future Divisions over Policies of later date.

Profits of the Company

have been divided on six occasions, in 1845, 1849, 1854, 1859, 1860, and 1861, when large additions were made to Policies under the peculiar mode of Division adopted by the Company, which is essentially Tentative, affording very important advantages to Assurers.

Examples of Bonus Additions.

Date of Policy. Sums in Policies. Bonuses Additions to 1860. Sums in Policies, with Bonus Additions.

Nov. 15, 1850 £. s. d. £. s. d. £. s. d.

" 1853 1000 1111 0 3 215 0 0

" 1840 1000 750 0 0 170 0 0

" 1845 1000 515 0 0 153 0 0

" 1845 1000 300 0 0 132 0 0

" 1850 1000 132 0 0 112 0 0

" 1855 1000 74 0 0 107 0 0

Next Division in 1865, and every Five Years afterwards.

WILL THOS. THOMSON, Manager.

H. JONES WILLIAMS, Resident Secretary.

LONDON—25, King William-street, E.C.

EDINBURGH—3, George-street (Head Office).

DUBLIN—66, Upper Sackville-street.

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Maker to the Queen and Prince Consort, and Maker of the Great Clock for the Houses of Parliament, 61, Strand, and 94, Royal Exchange.

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DUBLIN—College-green.

LIVERPOOL—Church-green.

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Estimates, Drawings and Prices sent free by post. Repatting and Gilding as usual.

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TUCKER'S PATENT, or SOMMER TUCKER. Comfortable, cleanly, simple, portable and inexpensive. Purchasers are respectfully warned against imitations and imitations, in which some of the general appearance of the SMEES'S SPRING MATTRESS is carefully preserved, but all its essential advantages are sacrificed.

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REDUCED SCALE OF PRICES.

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" " " " " " " " 27s. 6d.  
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(All other kinds at the same rate.)  
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**OSLERS' GLASS CHANDELIERS,** Wall Lights and Mantel-piece Lustres, for Gas and Candles. Glass Dinner Services for 12 persons, from 7s. 12s. Glass Dessert.

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**E P P S ' S C O C O A**, (commonly called Epps's Homoeopathic Cocoa).

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CONSUMPTION, CHRONIC BRONCHITIS, ASTHMA, COUGHS, RHEUMATISM, GOUT, GENERAL DEBILITY, DISEASES OF THE SKIN, RICKETS, INFANTILE WASTING, AND ALL SCROFULOUS AFFECTIONS, Is incomparably superior to every other variety.

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DR. DE JONGH'S LIGHT-BROWN COD LIVER OIL is sold only in IMPERIAL Half-Pints, 2s. 6d.; Pints, 4s. 9d.; Quarts, 9s.; and labelled with his stamp and signature, WITHOUT WHICH NONE CAN POSSIBLY BE OBTAINED BY REPUTABLE CHEMISTS.

SOLE CONSIGNERS: ANSAR, HARFORD & CO., 7, Strand, London, W.C.

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P. O. C. made payable to JOHN WHITE, Post-office, Piccadilly.

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This Preparation is one of the benefits which the Science of Modern Chemistry has conferred upon Mankind; for, during the last twenty years of the present century, to speak of a Cure for the Gout was considered a romance; but now the efficacy and safety of this Medicine are so fully demonstrated, by unassisted testimonials from persons in every rank of life, that Public Opinion proclaims this as one of the most important Discoveries of the Present Age.

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